

---

# Annual Report 2013/2014



TAMAKI PAENGA HIRA  
AUCKLAND WAR MEMORIAL MUSEUM



Ka puāwai ngā mahi o tau kē,  
Ka tōia mai ā tātou kaimātaki i ēnei rā,  
Ka whakatō hoki i te kākano mō āpōpō.

Building on our past,  
Engaging with our audiences today,  
Investing for tomorrow.

A year on from the launch of our *Future Museum* strategy, we are well on the way to creating a museum fit for Auckland's future. We are successfully building on our past, engaging with our audiences today and investing for tomorrow.

We are pleased to present our  
Annual Report 2013/2014.

## Year in Review

Sharing our Highlights	6
Board Chairman, Taumata-ā-Iwi Chairman and Director's Report	8
Through the Eyes of our Stakeholders	13

## Taumata-ā-Iwi, Pacific Advisory Group, Trust Board and Executive Team

Taumata-ā-Iwi	22
Pacific Advisory Group	23
Trust Board	24
Governance Statement	26
Board Committees and Terms of Reference	28
Executive Team	30

## Our Partners

Auckland Museum Institute	33
Auckland Museum Circle Foundation	34
Funders, Partners and Sponsors	35
Research Update	36

## Our Performance

Statement of Service Performance	42
Auditor's Report: Statement of Service Performance	54

## Contact Information

How to Stay in Touch	55
----------------------	----

---

## Full Financials

Financial Statements	56
Auditor's Report: Financial Statements	90
Financial Commentary	91



# Year in Review



Filmmaker Gaylene Preston's 'Illuminate' projected onto Auckland Museum as part of Anzac Day commemorations



# Sharing our Highlights 2013/2014

## A Strong, Sustainable Foundation

**\$1.21m**

revenue from introduction of international admission fee

**\$3.8m**

of successful NZ Lotteries grant for WWI Centenary commemoration

**9%**

increase in commercial venue hire revenue on prior year

**29,127**

volunteer hours

**21%**

of total income self-generated

## A Compelling Destination

**808,698**

visits onsite at Auckland Museum

**11%**

increase in onsite visitation by adult Aucklanders on prior year

**46%**

increase in child visitation on prior year, excluding school visits

**255,000**

visitors through the Special Exhibitions Hall

**161,620**

visitors to *Moana - My Ocean* exhibition over 121 days

**100**

year commemorations of the First World War under way

**97%**

visitor satisfaction

---

## Accessible 'Beyond our Walls'

**5.6m**

page views on the Museum's website,  
online database and blog

**9%**

growth in website's online visitors

**298,532**

collection records now available online

**2,418**

people contacted during our  
outreach to Auckland Libraries

**1,358**

people experienced the  
Museum via Language Nests

**12,719**

reached during offsite festivals:  
Pasifika, ASB Polyfest,  
Heritage Festival and Tall Ships

**36,518**

visitors who engaged with us offsite



---

## Active Leader in Auckland

**\$4.66**

social return on investment for every  
\$1 spent creating the exhibition  
*Moana - My Ocean*

**8**

average households' worth of energy  
generated by Museum's solar panels



# Board Chairman, Taumata-ā-Iwi Chairman & Director's Report



Ka puāwai ngā mahi o tau kē,  
 Ka tōia mai ā tātou kaimātaki i ēnei rā,  
 Ka whakatō hoki i te kākano mō āpōpō.

Building on our past,  
 Engaging with our audiences today,  
 Investing for tomorrow.

A year on from the launch of our *Future Museum* strategy, we are well on the way to creating a museum fit for the future.

We are pleased to present our Annual Report 2013/2014.

While our home is in the Domain, our heart is in the wider community, and in the last year we've continued to focus on our 'beyond our walls' activity to raise greater awareness and understanding of what a museum can offer the people of Auckland. We've worked in a large percentage of public libraries spanning the 100km city. To open up our collections, we've also increased Museum loans by working in partnership with our communities such as the loan of the model of Everest — as part of our *From the Summit: Hillary's Enduring Legacy* exhibition — to the Franklin Art Gallery. In addition we're proud to be collaborating with Mangere Arts Centre on a joint exhibition called *Tungaru: The Kiribati Project*.

The Museum continues to be a compelling destination, both onsite and online. Eleven per cent more Aucklanders visited us onsite during the past year. We are seeing more people actively engaging with us online too, including in the social media sphere. We've made a greater investment in our digital capacity to support this, and to engage audiences in New Zealand and overseas by enabling greater access to the internationally significant collections the Museum is kaitiaki for. We are very proud of the establishment of Te Awe, a project to make taonga more visible onsite and online. The Te Awe project will ensure taonga will be conserved, documented and photographed and that the data will be digitised in a record which will be more easily available to iwi, hapū, whānau, Museum staff, and researchers.

The following are some of the year's operational highlights:

- Given the importance of providing value to Aucklanders, we undertook a study with Auckland Council to demonstrate the tangible value of arts and culture. The study focused on the popular Museum-curated marine exhibition *Moana – My Ocean*. The extremely positive results – which showed \$4.66 value gained from every \$1.00 invested – provides a significant platform for engaging with both funders and supporters alike.
- We established our inaugural Research Advisory Panel, aimed at guiding the development of our research centre, and boosting our research collaborations. The panel is chaired by New Zealand's former High Commissioner in London, Derek Leask.
- The creation of a Pacific Advisory Board, which comprises representatives from the Pacific community, has been set up to provide guidance and support to Museum staff and management. The aim is to better reflect Auckland's rich, contemporary Pacific culture and improve the under-representation of visitation by Pacific people and increase their engagement with Museum programmes. A tangible example of this in action is the participation of a Pacific Advisory Group member, Dr Damon Salesa, in the co-development of our first exhibition to

commemorate the WWI Centenary: *Entangled Islands: Sāmoa, New Zealand and the First World War*.

- We were successful in our application for funding from the New Zealand Lottery Grants Board to commemorate the WWI Centenary. Under the banner 'He toa taumata rau: Courage has many resting places', we will be undertaking a broad programme of work, both significantly onsite and out in the community.
- We exhibited *Selling Dreams – One Hundred Years of Fashion Photography*, which was on loan from the Victoria and Albert Museum in London; *A Decade of Days – Auckland Through Robin Morrison's Eyes*; and the very popular *Moana – My Ocean* and *Wildlife Photographer of the Year*.

We are ever grateful for the leadership and insight of our Trust Board and the guidance of our Taumata-ā-Iwi and our new Pacific Advisory Board. We are also extremely appreciative of the teamwork and creativity of our Museum staff. A great debt of gratitude is extended to our volunteers too, who together have contributed 29,127 hours over the past 12 months. Each and every volunteer is a true asset to the Museum, and we would be unable to operate without them.

In addition the Museum benefits greatly from its close relationships with iwi, hapū and whānau, with our Members, the Museum Institute, Museum Circle, the Auckland RSA, our sponsorship partners and many cultural, creative and arts organisations.

We acknowledge, too, the professional support and advocacy of Auckland's Mayor, Councillors and Local Boards. We were warmly acknowledged by Councillors when presenting our value proposition to receive the full allocation of our levy. Thanks must also go to the Board and staff of Regional Facilities Auckland (RFA). We have a mutually supportive relationship with RFA and share the goal of providing real value to the people of Auckland and our many other visitors.



**Dr William Randall**  
Trust Board Chairman



**Bernard Makoare**  
Taumata-ā-Iwi Chair



**Roy Clare CBE**  
Director









# Through the Eyes of our Stakeholders

The Museum serves a wide and diverse community of stakeholders who engage with us in many different ways and we actively seek their feedback to ensure we continue to deliver on their needs. Whether it's a conversation with the volunteers to help navigate our Centotaph database, an overseas visitor experiencing one of our Māori cultural performances up close and rating their visitor on TripAdvisor, or a five-year-old from a kohunga reo in Papatoetoe seeing real dinosaur bones for the first time, we want any Museum experience — be it onsite, offsite or online — to be compelling and inspiring.

This year we asked a range of our stakeholders to share their stories about their Auckland Museum experience. We have showcased their stories against our goals to illustrate how we continue to respond to the growing demands of our wide and diverse communities.

## Goal 1: A Strong, Sustainable Foundation

In order to be a strong, sustainable foundation, Auckland Museum needs to supplement ratepayer funding through self-produced revenue, while at the same time educating and enriching the lives of Aucklanders and visitors to the city.

### Perpetual Guardian Sumita Paul, Client Manager

At Perpetual Guardian our role is to protect our client's legacy and to see their wishes fulfilled. Working with the Museum has enabled us to fulfil that role because they have really taken the time to understand what we are trying to achieve. Having gained an understanding of our goals they have worked to apply the funds from these bequests in a way that realises the hopes of our clients.

Working alongside the Museum to bring the beautifully-crafted Seuffert desk into their collections was very rewarding and we know that it is true to the intent of the Charles Disney Art Trust. Charles Disney wanted to bring beautiful art and objects to the people of New Zealand and now this desk will be enjoyed by thousands in the years to come.

The relationship with the Museum I think is a privilege, one that allows me to have a small part in making a difference in the community. I see Auckland War Memorial Museum as one of the major organisations that brings the community

together, that holds our history and looks towards our future with its commitment to learning.

For me, another really rewarding aspect of working with the Museum is interacting with the people who work there. The enthusiasm shown by each and every person who works at the Museum is infectious. Everyone seems to be on board with what the Museum is trying to achieve.

It was great to hear about the Museum's exciting vision for the next 20 years in the *Future Museum* plan. When I look ahead, I see us continuing to support each other, communicating our vision, hopes and aspirations and working to achieve them.



Sumita Paul

## Donations and Sponsorship increased by 47% and 31% on the prior year

We experienced a 9% increase in commercial venue hire revenue on the prior year and delivered 10% more events



### Stevenson Group Jocelyn Moore, Trustee

Stevenson Group has played a critical part in the development and growth of the Auckland region over the last 100 years and has always partnered with organisations in the community that are integral to the well-being and stability of this city. Our guiding principle in selecting our sponsorship relationships has always been about supporting a strong and growing community and culture.

Our support of the Museum was born from a view that our cultural heritage is important and needs to continue to thrive so that we do not lose the thread between the learnings of the past and what they mean for the children of the future.

We really admire the way the Museum has evolved from the more traditional, austere presentations of the day to the interactive, contemporary exhibitions

it brings its visitors now, without compromising the past and while still retaining the legacy.

We also appreciate the way the Museum is opening up areas that were previously inaccessible to the public, such as the spaces where collections are stored or cared for.

One of the greatest recent achievements is the outreach programmes which has seen the Museum taking its collections and knowledge out into schools and communities that haven't been able to visit.

The Museum has such an important role to play in the wider community, as a War Memorial and a place of remembrance, as a home for our cultural heritage and as a place of education and inspiration.

We're proud to work with the team at the Museum. The people who work there are passionate, focused and have a real desire to provide a quality service to their visitors and to their benefactors.

### Massey University Denise Armstrong, National Events and Sponsorship Director

We've hosted two events at the Museum in the last 18 months: our Defining Excellence Awards, an event to celebrate Massey's distinguished alumni and our top researchers and teachers. We also hosted the 2013 NZ Food Awards, a signature event on the food industry calendar, which recognises the innovation and excellence of our food manufacturers.

We chose the Museum because it is a unique space in Auckland's CBD, and provides our guests with a stunning event experience from arrival, to departure and everything in between.

The event team was great – they know how we like to operate; they are thorough and helpful. We also really valued their flexibility; they accommodated a number of different suppliers and nothing seemed to be a problem for the team.

Each time we've worked with them to deliver an event, the Museum's team has provided the right environment, and helped deliver a unique and memorable experience for our guests.

Following the success of our other events we are looking to hold a Massey University forum series with the Museum later this year.



**Denise Armstrong**

The Museum was successful in its application for a \$3.8million NZ Lotteries grant to commemorate the First World War



## Goal 2: A Compelling Destination

Auckland Museum strives to deliver the Auckland Plan's goal of increasing the numbers of Aucklanders actively participating in arts and culture. We remain a must-see destination in Auckland and the home of Auckland's War Memorial.

### Auckland RSA Graham Gibson, President

We have a very strong bond with the Museum and we are very proud to work with them. Our role as guardians of the Cenotaph is supported and honoured by the work of the Museum.

There is a real understanding and appreciation for the significance of the War Memorial role of the Museum. Museum Director Roy Clare and his team understand the history behind the War Memorial and how it came to be, and they respect the importance of those names on the walls and what they mean.

The Museum fulfils its role as a place of remembrance with the important

## Child visitation to the Museum grew by 46% on the prior year

commemorative ceremonies throughout the year, and the events it hosts with us.

I think all veterans and family members of veterans are particularly proud of the way the Museum tells their story and protects the legacy of the sacrifice made by those who went to war, and those who never returned.

Like us, the Museum is having to be innovative and look at new ways to engage young people and it is doing this with some wonderful local and international exhibitions, but it never forgets that core War Memorial role.

Probably the greatest privilege, the most rewarding aspect of working with the Museum, is their connection with the public of Auckland.

We have entered a very important period of commemoration and the World War I Centenary period will see the Auckland RSA and the Auckland War Memorial Museum working very closely. We are both taking a leading role in those commemorations, acknowledging this very important part of our history.



**Graham Gibson**

### Child visitor Charlotte Thomas

When I go to the Museum there is always something new and exciting to look at or another curator to meet. Every time I visit is another chance to explore such an amazing place and no matter how many times you have seen or walked through its galleries, there is always something I haven't seen before.

I really like the 'Expert Sessions' when a scientist, wildlife photographer or curator will talk about what they are studying or some special project they have been working on. I have learnt so many new things from them as you can go up afterwards to talk and ask questions. Sometimes they bring along equipment or specimens that you can look at close up.

The annual 'Explorama' is something that I will never miss. It is where curators venture out from behind-the-scenes and share their knowledge with the adults and children that come to learn more. You can do things from handling blue-tongued lizards to learning about fossils or rare crystals and you will always take something away from the experience.

The things on display at the Museum span many centuries and it is cool to see some of the things that Mum and Dad, or Grandma and Grandpa talk about using or having when they were my age. I will probably take my children to the Museum and show them things that we use now which will seem 'ancient'.



12-year-old  
**Charlotte Thomas**  
at the Museum

# There has been an 11% increase in adult Auckland visitors on prior years

## Parent visitor

Rose Davis

My Museum experiences have given my son Jason and me the opportunity to meet some amazing people. At one of the first lectures we went to Jason met Joan Wiffen, aka the dinosaur lady. Jason was the youngest at the lecture by at least 10 years but he really enjoyed it. We have had so many amazing moments at the Museum, since that first lecture, and have met people who have truly inspired us.

I believe the Museum has evolved during the time my son has been actively participating in their programmes. It has responded to people's changing views and expectations of museums by opening its doors and offering even more interactive programmes, tours and events to satisfy this new curiosity.

The programmes have reached a different level where children are encouraged to participate and share their ideas. Whenever possible staff push the boundaries so that visitors can interact with artifacts and specimens.

I always loved visiting the Museum as a child but taking my son along to various events has made me look at things through his eyes. I hope that when he has children we will both be able to share their experiences. I think that is why the Museum is such a special place because it brings families and people of all ages together.

## International visitor

Elizabeth Torres,  
Northern Mexico

Auckland Museum is one of the most chronologically well-organised and complete museums I've ever visited. It was easy to navigate through the broad collections relating to the various New Zealand eras, from the historical to the contemporary and the developments that occurred in between.

Unlike other museums I've visited, I found at the Auckland Museum you could interact with many of the installations, for instance you could walk through an old New Zealand classroom, take a close look at the wall recording the names of fallen soldiers, or walk inside a wharenui in the Māori Court.

The World War II 'Hall of Memories' was a memorable experience; it is a powerful place to stand.

I found the Māori cultural performance mesmerising; it is certainly a very strong asset to the New Zealand culture and it's great that such tradition is alive and celebrated as it should be, since the story behind it is unique.

From my trip to Auckland Museum I gained a lot of quality information about the country. There's plenty of history at hand about everything – flora, fauna, wars, politics, fashion – and everyone – countries, personalities, politicians, artists – involved in shaping Auckland and Aotearoa's cultures into what they are today. It is on my list to visit again next time.



Elizabeth Torres

## TripAdvisor contributors consistently rate the Museum experience at 97% or higher, leading us to be awarded a Certificate of Excellence



## Goal 3: Accessible 'Beyond our Walls'

We recognise the population of Auckland spans 100km. Working 'beyond our walls' of the Museum is all about breaking down the physical barriers to access to make connections and build relationships with local communities and young people, wherever they may be.

### Franklin Arts Centre; Auckland Council Helen Jansen, Facilities Manager

It was great to gain access to the exhibition *From the Summit – Hillary's Enduring Legacy*, something that would normally only be available onsite at the Museum, and to share it with the local community through the centre, at the request of the Franklin Local Board.

The Local Board mandates include engagement with community, with youth and with Māori and all of these were met with this exhibition.

The feedback about the exhibition was really positive. Many of the visitors indicated that they would never have travelled north to see the exhibition and that having it in Franklin, Sir Ed's home area, was a great thing.

The experience of working with the Museum team was seamless, it was

always an organised, professional response and nothing phased them. Even during installation when they, literally, had to move a mountain — a scale model of Mt Everest — with a forklift that wasn't really built for the job it wasn't a problem, they just found a solution.

So many people are unable, for whatever reason, to visit the Museum so the 'beyond the walls' philosophy is a great approach to engage with communities which would otherwise be unable to access the Museum or its collections.



Helen Jansen

Members of the **Hillary family** and **Roy Clare** at Franklin's exhibition opening.



The 'beyond the walls' philosophy is a great approach to engage with communities which would otherwise be unable to access the Museum or its collections



# We really appreciated the Museum team's tremendous efforts in bringing that presentation out to the library and to our students

## Dilworth Junior Campus John Langatuki, Teacher

Our boys took part in the Museum's offsite workshops, held at our local library, which gave them an understanding of the traditional tools used by Pacific people for fishing and music.

We really appreciated the Museum team's tremendous efforts in bringing that presentation out to the Library and to our students. Being able to 'tutu' – or fiddle – with the instruments and tools the Museum team brought along and to actually feel what it was like to use them gave them a real connection to what life would have been like.

The event was a major success for my class and the school. For me, personally, it was a chance to celebrate Pacifica and all the wonderful stories and cultural gems.

The class wrote about what they particularly appreciated about the session with the Museum:

"I would like to thank you for this once-in-a-lifetime opportunity that let us observe and handle these traditional artifacts used for fishing and to make music."

"I learned a lot of unexpected things that I never even knew existed, like the wooden drill. I thought the drill was challenging [to use] but the machinery and the way it was designed was very intelligent."

**Dilworth students** attending a Museum outreach programme at their local library

## Urbanlife, Niu Navigations Grace Taylor, Spoken-Word Poet and Youth Development Worker

My experiences with the Museum and with the people who work there have been really positive.

It was a privilege to be part of the Urbanlife project which created opportunities for youth of descendent communities to draw inspiration from and make connections with taonga and heritage treasures housed at the Museum.

Urbanlife has continued to deliver opportunities for youth, for instance the performances of three of the spoken-word poets from our group have been exhibited at the Museum of Vancouver in Canada this year.

The work of the Museum team in creating that platform has been instrumental in getting our young voices out in the world.

One of the aspects that I have really enjoyed is when they have gone outside the Museum, into the community. It's a really important way to reach young people and their communities. Urbanlife has been a great catalyst for that.

Urbanlife also showed the opportunity for the Museum to be part of the conversation about where we are now and where we might go in the future.



**Grace Taylor**





Solar panels on the Museum roof

## Goal 4: Active Leader in Auckland

We are continuing to add cultural, social and economic value for Aucklanders by taking a variety of leadership positions, both within our industry and across the board.

### Enviro-Mark Solutions Ann Smith, CEO

Enviro-Mark Solutions has been working with the Museum for four years and in that time we have seen the Museum achieve extraordinary reductions in its greenhouse emissions, providing a wonderful example for others to follow.

It has been really rewarding seeing the various projects put in place to help the Museum reach its environmental targets and knowing that these have also delivered better quality experiences for visitors. For example, sophisticated temperature controls have delivered energy savings and provided more stable environmental conditions for exhibitions.

The Museum is an incredibly generous and responsive organisation to work with too, very ready to share their findings and their learnings.

With the 50% reduction in emissions the Museum will be achieving cost savings of around \$400,000 a year which is a great result for the organisation.

It's been great to see the Museum being recognised by the business and the sustainability communities for what they've achieved, including their Green Ribbon Award and a finalist placing in the ECCA Awards.



Ann Smith

The Museum is saving approximately \$400,000 per year because of reduced carbon emissions



### **Starship Foundation** Sam Binks, Corporate Partnerships Manager

The Whittaker's Big Egg Hunt in support of Starship, which we affectionately called the "Eggstravaganza" campaign, was a massive project for the Starship Foundation and it was great to be able to work with the Museum to help make it a success.

It is an iconic building and the central, physical location was a good fit for Starship but, more than that, it was a privilege to work with an institution that is so loved and visited by so many people.

**Starship team** with Egg

For us the Big Egg Hunt was an art-focused project as well as a fundraising project and the Museum provided us with a safe, beautiful place to exhibit the artwork created by New Zealand's talented emerging and senior artists who generously contributed this campaign.

The main goal with the campaign was to raise money for our national children's hospital. However, attracting and engaging a new audience was another focus for us and the Museum helped bring us into contact with this audience.

There is definitely an appetite to work with the Museum again in the future. Like us, the Museum is a big place with a lot happening and lots of parts making it move and they understand the importance of working with others to achieve their goals.

# Auckland Museum volunteers delivered 29,127 hours during the year

## **Museum Volunteer** Casey Brook

Initially I volunteered to be a guide because I was doing work experience for the LLB section of my degree, but I also wanted to explore the cultural sector to see if pursuing a career with my history degree would be viable. I saw museums as a great way into that sector, and Auckland War Memorial Museum had always been – and still is – one of my favourite places.

I volunteer because I believe it furthers me as an individual. I love interacting with people, and I love history. I also feel very peaceful in the Museum, and after guiding I now feel patriotic towards New Zealand.

I always thought there were bigger and better things elsewhere in the world. Guiding at the Museum made me realise what a special place we have here in Auckland, New Zealand.

People are very surprised at the depth of understanding we, as guides, add to the Museum experience. We bring the artifacts to life and tell facts in an animated way to try and relate to the visitors. Every tour is different because of the different people on each one.

Since starting as a volunteer at the Museum I have come to realise that it is a lot more than just somewhere to spend a day off. The night events held at the Museum with lecturers and academics are a great way to advance an ongoing education in New Zealand.

I am big on education, and I think that is what the Museum offers everyone. No matter what academic level you are on, you can always find something to trigger interest and to push you to delve deeper.



**Casey Brook**



# Taumata-ā-Iwi, Pacific Advisory Group, Trust Board and Executive Team

# Taumata-ā-Iwi

The Taumata-ā-Iwi is the Museum's legislated Māori advisory committee, established by the Auckland War Memorial Museum Act 1996. Its function is to provide advice to the Auckland Museum Trust Board on the protocols of the Museum, facilitating its relations with iwi throughout New Zealand and He Kōrahi Māori, the Māori dimension of the Museum.

Membership on the Taumata-ā-Iwi is based on the principle of mana whenua and Ngāti Whātua was initially approached. Ngāti Whātua chose not to fulfil their manaakitanga role alone and called on the alliances established with their two nearest tribal neighbours over 200 years ago, Waikato and Ngāti Paoa. The present members are Martin Mariassouce, Precious Clark and Bernard Makoare (representing Ngāti Whātua), Te Warena Taua (representing Waikato) and Pita Turei (representing Ngāti Paoa).

As well as their iwi responsibilities, each representative also brings their individual expertise and experience within their respective fields to the Taumata-ā-Iwi and the Museum.

On display at the Museum, these three 'pou' represent the close relationship between Ngāti Whātua, Tainui and Ngāti Paoa who collectively comprise the Taumata-ā-Iwi.

# Pacific Advisory Group

The Pacific Advisory Group advises the Museum Director.

## Chairperson

Marilyn Kohlhase

## Deputy Chairperson

Tigilau Ness

## Committee Members

Linda Aumua

Mele Nemaia

Richard Pamatatau

Amiria Puia-Taylor

Melanie Rand

Dr Damon Salesa

---

## From the Chairperson

The establishment of a Pacific Advisory Group, made up of eight Pacific leaders, was celebrated in February by a large, happy powhiri where connections amongst the Advisory Group, Trust Board, Taumata-ā-Iwi members and many staff occurred. This is the first Pacific Advisory Group (PAG) established by the Museum to work in an ongoing capacity. Discovering the back story on how the Museum works, so that the group can have input into realising the aspirations set out in the *Future Museum* strategy has dominated our work to date.

Teu le Vā, the Pacific Dimension developed by Pacific staff at Auckland Museum, creates a framework with a guiding principle encapsulated in the maxim 'Nurture the Relationship': Teu, beautify, cherish, nurture; Vā, the space between relationships.

Relationships between the PAG and the Museum – through its staff, its treasures and attendance at Pacific events and exhibition openings – are bringing a new aspect to Teu le Vā. Through getting to know the organisation, giving our input into Pacific programming, and reviewing strategic documents, the PAG is better able to give informed Pacific views, not just on the redevelopment plans for the Pacific Galleries, but overall plans for *Future Museum*.

Renewing the ancient ties of Hawaiki and Te Moana-ā-Kiwa between the Taumata-ā-Iwi and the PAG were embodied by an exchange of symbolic gifts – a carved conch, 'Hawaiki Pu-Mamao', and a contemporary tanoa (Sāmoan kava bowl) – which will be displayed together in the Trust Board meeting room. This exchange took place during a high level meeting at the new Manukau Institute of Technology Campus in Manukau, close to the site of the proposed 'Te Papa North' facility. PAG members were able to engage in the strategic conversation about what they saw as important issues for future Pacific needs in the Museum and Te Papa Vā.



Marilyn Kohlhase



# Trust Board




---

## Dr William Randall Chairman

With 15 years in banking and finance, previously as managing director of New Zealand stockbroking company ANZ Securities NZ Limited, William is currently a director of Capstone Partners. His primary interest lies in helping the country to develop its biotechnological capabilities in science.

---

## Orchid Atimalala

Orchid works for two independent consultancies and specialises in community and stakeholder consultation and relationship management with local and central government. She has held positions on a number of boards, including being deputy chair of the Pacific Peoples Advisory Panel.

---

## Dr Margaret Horsburgh CNZM

For 25 years Margaret has been involved in tertiary education at a senior level at AUT University and The University of Auckland. She has governance experience, both with Crown companies and not-for-profit organisations, and is a member of the Institute of Directors in New Zealand (Inc).

---

## Peter Hays

Peter has served both nationally and internationally as a chartered accountant, including as president of the Institute of Chartered Accountants of New Zealand. He has had many professional involvements in the regulatory and business sectors in New Zealand and has served on the boards of many companies and charitable bodies.

---

## Brian Corban CNZM, QSO

Brian has served on the boards of a wide range of companies and community organisations at a local, regional and national level, and is a former chairman of Genesis Power and Radio New Zealand.

---

## Martin Mariassouce

Martin works with Māori micro-enterprises and small businesses to increase productivity and business capability. He was chairperson of the Museum's Māori advisory committee, the Taumata-ā-Iwi, from 2007 to 2013. Martin then joined the Trust Board as the Taumata's representative.



---

## John McIntyre

As the managing director of Select NZ, a niche inbound travel business, John is active in the travel industry. He is also involved with the business and labour history group of AUT University's Work Research and Labour Market Institute.

---

## John Sinclair

John is a registered architect who has practised in New Zealand and abroad since 1972. He is a former member of the Auckland Regional Council, and past president of the New Zealand Institute of Architects. John is also chairman of Chamber Music New Zealand Foundation, and a board member of the New Zealand Universities Academic Audit Unit.

Clockwise from top left:  
Dr William Randall, Orchid Atimalala,  
Dr Margaret Horsburgh, John McIntyre,  
John Sinclair, Howard Small, Ben Palmer,  
Martin Mariassouze, Brian Corban, Peter Hays

---

## Ben Palmer

Ben heads his own company, Palmer Business Consultants, which advises on corporate governance, risk management, and assists clients executing business strategy. He holds governance roles in a range of organisations, including as chairman of Breast Care Limited, chairman of Lifeline New Zealand, deputy chair of SPCA Auckland and as a trustee on the Melanesian Mission Trust Board.

---

## Howard Small

Before retirement, Howard was managing director of Ingersoll Rand Climate Solutions. He has been a director of various companies in both New Zealand and Australia for over 25 years, and was previously a board member of the Museum of Transport and Technology.

# Governance Statement

**The Auckland War Memorial Museum continues to make considerable progress in observing the core elements of good governance, as articulated by the Securities Commission (Financial Markets Authority, 1 May 2010).**

**According to the Auckland War Memorial Museum Act 1996, the Board must act at all times in the interests of the Museum rather than in the interests of the body appointing them.**

**The Auckland Museum Trust Board has a statutory obligation to make the case for sufficient funding for the Museum, to enable it to respond to the growing market and to continue to deliver high-quality services for the diverse population of Auckland.**

**All Museum decision-making adheres to these nine principles. The Board observes:**

---

## Ethical Standards

The Trust Board is committed to the adoption of ethical conduct in all areas of its responsibilities. Its Code of Ethics and Conflict of Interest policies provide direction to the Board and its members in addressing ethical issues in the best interests of the Museum.

---

## Board Composition and Performance

The Trust Board comprises 10 members with the experience and expertise to provide counsel on a broad range of issues and form independent judgement on Museum business. Appointments are governed by the Auckland War Memorial Museum Act 1996 with five members appointed by Auckland Council and four by the Auckland Museum Institute and one by the Taumata-ā-Iwi. Appointments are for a two-year term with half the members retiring each year. Retiring members are eligible for reappointment.

In accordance with the Act, the Trust Board appoints the Museum Director (Chief Executive), who has responsibilities set out in the legislation. The Museum Director may be appointed for a term of not more than five years and is eligible for reappointment.

---

## Board Committees

The Trust Board has established Board committees to support its governance work and enhance its effectiveness through efficient use of Board members' individual skills. The committees have roles defined by their Terms of Reference and make recommendations to the Trust Board. They are:

- A. Planning Committee
- B. Audit and Risk Committee
- C. Executive Committee
- D. Investment Committee

---

## Reporting and Disclosure

The Trust Board prepares and publishes a Draft Annual Plan in advance of each financial year and invites submissions on the Plan and its financial forecasts. The Annual Plan and anticipated contribution by Auckland Council for Museum funding for the financial year commencing 1 July annually are required to be approved by Auckland Council. Shortly after the end of each 30 June financial year, the Trust Board publishes its Annual Report. Included in this are full financial statements for the year and a statement of service performance. Together these enable the actual results and outputs for the year to be compared with those measures included in the Annual Plan. The annual plans and annual reports are distributed widely and are available on the Museum website.



---

## Remuneration

The Trust Board members' remuneration information is approved by Auckland Council and is published in the Annual Plan (per member) and in the Annual Report as part of the aggregated amount for key personnel.

---

## Risk Management

The Trust Board and Museum, through the work of the Audit and Risk Committee, have introduced and implemented a Risk Management Policy and Risk Management Register for identifying and reporting material business and environmental risks to the Board. This programme is undergoing internal trials and is subject to continuous improvement.

---

## Auditors

The Trust Board, through the work of the Audit and Risk Committee, oversees the independent external audit process. The audit appointment is undertaken by Deloitte who report on both the financial statements and the statement of service performance included in the Annual Report.

---

## Stakeholder Relations

The Trust Board fosters constructive relationships with stakeholders including the Auckland Council, RFA, Auckland Museum Institute, the Taumata-ā-Iwi, the Auckland RSA and the Auckland Museum Circle. It has actively encouraged the engagement of the whole community with the Museum on all levels of activities ranging from the formal Annual Plan process to public meetings over the *Future Museum* strategy.

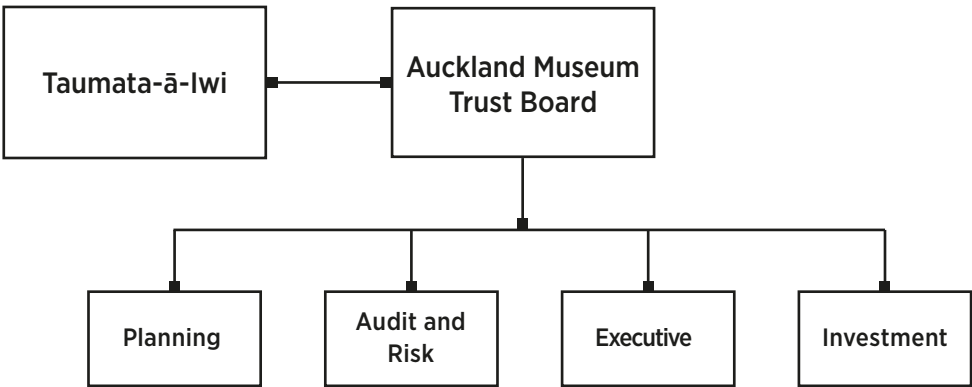
---

## Stakeholder Interests

The Trust Board respects the interests of all Museum stakeholders and is committed to the needs and expectations of its visitors and the communities of Auckland. The Museum recognises the role of the communities in enhancing exhibitions, care and understanding of the collections, taonga and the War Memorial.

# Board Committees and Terms of Reference

The Auckland Museum Trust Board has established a number of committees to help it carry out its statutory duties and functions.



## Planning Committee

This committee supports and assists the Trust Board to establish the Annual Plan for the future direction of the Museum, its budgets and the setting of an annual levy paid by the contributing authority. The contents of the Annual Plan are defined by the Auckland War Memorial Museum Act 1996. The committee is chaired by John Sinclair and membership is drawn from the Trust Board.

## Audit and Risk Committee

This committee reviews the disclosure and contents of the annual financial statements and statement of service performance presented in the Annual Report. It oversees the audit functions and monitors the Museum’s assessment of organisational, business and legal risks, and the systems and internal controls instituted to eliminate or to detect irregularities and exposures. The committee is chaired by Howard Small and membership is drawn from the Trust Board.

## Executive Committee

This committee assists the Board to ensure an effective and positive relationship between the Trust Board and the Director of the Museum is maintained and developed. The committee is chaired by Dr Margaret Horsburgh and membership is drawn from the Trust Board.

## Investment Committee

This committee is established to provide effective advice and support for the investment and prudent management of the Museum’s special-purpose funds. The committee is chaired by Peter Hays and is comprised of both Trust Board and external members contributing investment expertise.







# Executive Team



---

## **Roy Clare CBE** Director

Roy became Director of Auckland War Memorial Museum in August 2011. His experience in the heritage and culture sector spans 25 years, including: Trustee of historic vessel HMS Bronington (1989 to 1999); Founder of Britannia Museum of Officers Training (1998 to 1999); Director of National Maritime Museum, Greenwich (2000 to 2007); and Chief Executive of Museums, Libraries and Archives Council (2007 to 2011).

He was awarded the CBE in June 2007 'for services to museums'.

---

## **Megan McSweeney** Director Business, External Affairs and Tourism

Megan has held senior executive positions in a number of New Zealand's major companies including SkyCity Entertainment Group and NZ Bus (Infratil). She brings expertise in marketing, brand, customer experience, communications, and commercial operations to her role.

Megan is on the board of the Tourism Industry Association New Zealand, and joined Auckland Museum in 2011.

---

## **Les Fleming** Director Corporate Services and Chief Financial Officer

Les is a chartered accountant with more than 30 years' experience in the financial, manufacturing and operations sector. He has worked for a number of New Zealand's major companies and has international experience in finance and operations.

Les joined Auckland Museum in 2005.

---

## **Sally Manuireva** Director Public Programmes and Capital Projects

Sally joined Auckland War Memorial Museum in September 2011 from the UK. In her role, she is responsible for the public offer and leads the creation and delivery of a long-term master plan for the development of all aspects of the Museum. Sally has worked in museums and art galleries for 15 years, and prior to her arrival in New Zealand, Sally was Director of Public Programmes at National Museums Scotland.



---

## **Linnae Pohatu**

### **Tumuaki Director, Māori Projects and Development**

Linnae holds the role of Tumuaki Director, a position designed to enhance the Museum's relationships with Māori. She has worked as a Parliamentary Officer in the House of Representatives, as Private Secretary to the minister in charge of Treaty Settlements and as an Analyst in Policy and Negotiations for Treaty Settlements.

Following her time in government, Linnae spent three years at Te Papa Tongarewa as their Bicultural Policy Analyst.

---

## **David Reeves**

### **Director Collections and Research**

David joined the Museum in January 2011 after a time at the Alexander Turnbull Library, as Associate Chief Librarian, Research Access. He previously held roles at Auckland Art Gallery and at Te Papa managing logistics, storage and documentation of collections. David brings a range of perspectives on libraries, museums, galleries and archives, with a particular interest in how they are responding to and utilising the digital environment.

---

## **Catherine Smith**

### **Head of People and Organisation**

With a background in social work, operational management and Human Resources, Catherine recently took up the position of Head of People and Organisation. She uses her knowledge base to assist in developing an employee-oriented culture that emphasises quality and continuous improvement. Catherine previously worked at the New Zealand Human Rights Commission and the Counties Manukau District Health Board.

Full profiles are available at  
[aucklandmuseum.com](http://aucklandmuseum.com)

Clockwise from top left:  
Roy Clare, Megan McSweeney, Linnae Pohatu,  
Catherine Smith, David Reeves, Sally Manuireva,  
Les Fleming

# Our Partners

## Our Partners



# Auckland Museum Institute

The Auckland Museum Institute is a learned society and membership body with a long history of association with the Museum. The Institute is also the Auckland Branch of the Royal Society of New Zealand.

## Auckland Museum Institute Council Members

Dr Roger Lins (President)  
Ross Sharp (Vice-President)  
Helen Bull  
Dr Jessica Costa  
John Denton  
Marguerite Durling  
Eric Keys  
Rae Nield  
Cris Print  
Lindsay Wyatt  
Janet Xuccoa

## Staff

Marketing and Communications:  
Andrea Webley  
Membership Administrator:  
Greta Bachmann-Fuller

## From the President

The Institute continues to bring high-calibre speakers and events to the Museum, working in close partnership with the Museum, the Royal Society of New Zealand and with other external groups. A diverse programme of activities made for another highly successful year, with more than 25 public and members-only activities held including field trips, floor talks and exhibition previews.

Through its partnered events, the Institute seeks to promote knowledge sharing, lifelong learning, and public engagement with the important issues of our times. Recent events that exemplify this purpose include the Royal Society's Rutherford Memorial lecture, this year delivered to a packed Event Centre audience by Sir John Sulston on the challenge of sustainable living on our finite Earth, and Professor Paul Ehrlich's lecture 'Avoiding Global Collapse', sponsored by the Allan Wilson Centre. The Museum's generous support and its continuing commitment to public engagement are instrumental in bringing these high-quality lectures to the Event Centre.

Partnership was also to the fore in the Institute's field trip to the Leigh Marine Research Centre in September, attended by a large group of members and non-members. This trip was timed to align with the Museum's highly successful *Moana – My Ocean* exhibition, and brought together the varied expertise and shared enthusiasm of staff at the Research Centre, Museum curatorial staff, and Institute members with a professional connection to the founding of the Leigh Marine Reserve.

On a more intimate scale the Institute's 'Café Scientifique' series, now in its seventh year, continues to provide an extremely popular monthly forum for informal presentations and discussions. A highlight of the series this year was a discussion led by the Museum's own Simon Gould (Exhibition Developer) on new ways in which museums can engage their audiences.

The Institute is pleased to carry out its statutory role of working with the Museum, providing support through the passion and generosity of its members, and through its involvement with annual planning processes and with Trust Board appointments.

**Dr Roger Lins**

# Auckland Museum Circle Foundation

The Museum Circle is an independent charitable trust founded in 2001 with the specific aim of supporting Auckland Museum. In the past 13 years, the Museum Circle has successfully carried out two major capital-raising campaigns for the Museum – ‘Names in Stone’ and ‘With a View to the Future’ – raising more than \$4 million. Other annual and specific donations have exceeded \$250,000.

## Chairman

Chris Devereaux

## Trustees

David Nicoll  
Sir James Wallace  
Andrew Smith (also Treasurer)

## Committee Members

Tim Hannah  
Andrew Melville  
Fran Ricketts  
Matt Silwood  
Jane Williams

## Executive Officers

Deirdre McOnie  
Christine Granger

## From the Chairman

Membership remains strong, with Circle members generously supporting Circle and Museum activities. During 2013 and 2014 the Circle has supported the Museum with final ‘View to the Future’ payments, repatriation of the Drier shell collection and funding for the Hillary digitisation project.

The 2013 Patrons’ Dinner, in November, returned to the Museum and was held in the East Wing of the Event Centre. At this well-attended function our guest speaker, David Reeves, Director of Collections and Research at Auckland Museum, talked about the importance of digitising the Hillary photographic collection. The full project encompasses some 20,000 colour slides and approximately 5,000 photographic prints. The total cost for this project (excluding GST) will be \$72,500. The Museum Circle executive committee agreed to underwrite the entire Hillary digitisation project from accumulated funds, with the support of member contributions.

At last year’s Circle AGM, held in the Museum Auditorium on Tuesday 3 September, members voted to support the return of a wonderful New Zealand shell collection from the Museum of Vancouver. The Drier collection was collected between 1927 and 1929 from beaches around Auckland and the North and will be an important addition to the Museum’s collection.

A fascinating ‘behind the scenes’ tour of the Marine Invertebrate gallery was held on 9 November with curator Wilma Blom as a guide.

An exclusive event for Circle members and their guests was held on 18 February. The event incorporated a private viewing of the Victoria and Albert Museum’s photography exhibition, *Selling Dreams: One Hundred Years of Fashion Photography*, preceded by an excellent talk from Olivia Willock, a human history educator from the Learning and Engagement team. The event was well attended.

In March, Circle members were given the opportunity to visit the Fletcher Art Collection with a guided tour by Peter Shaw, the collection curator. All those who attended thoroughly enjoyed this visit.

The 2014 Museum Circle High Tea was held in the Events Centre on 13 April, with a record 310 members and guests in attendance. Jo Seagar, the well-known chef and author, was a very entertaining guest speaker. The afternoon was highly successful, with just under \$20,000 being raised for Museum Circle projects, and a cheque for \$60,000 was presented to the Museum in part payment of the Circle’s pledge to fund the Hillary digitisation project. The balance due was paid to the Museum in July.

The Museum Circle supports the Museum’s programmes, acquisitions and development and will continue to do so with the valued support of Circle members.

Chris Devereaux

# Funders, Partners, Sponsors and Supporters

## Funders

Auckland Council  
Regional Facilities Auckland



## Partners

Auckland Museum Institute  
Auckland Museum Circle Foundation



## Sponsors

Stevenson Foundation  
The Radio Network  
ECC  
NZ Bus



## Supporters

### Exhibition Partners

*Selling Dreams: One Hundred Years of Fashion Photography*

VIVA  
ECC

### Lifelong Learning Partners

#### School Programmes

Ministry of Education LEOTC Fund  
SONY New Zealand

#### Staff Development/Scholarships

Creative New Zealand  
Catherine Elizabeth Tong Bequest  
LA Spedding Trust  
EE Vaile Trust

#### Urbanlife

SkyCity Auckland Community Trust  
Waitemata Local Board, Auckland Council

#### TEDxYouth Auckland

Ricoh NZ Ltd  
EcoStore Company Ltd  
AUT University  
Oooby  
Multi-Media Systems Ltd.

#### Minecraft

PC Rentals

### Auckland War Memorial Museum Digital Cenotaph, Galleries and Community Outreach

Ministry for Culture and Heritage  
NZ Lottery WWI Commemoration, Environment and Heritage (grant 338980 for development of two WWI commemoration galleries and a Cenotaph community outreach programme).

## Collections and Research

### Collections

C&L Gregory Trust  
ASB Community Trust  
Auckland Museum Circle Foundation

### Research Funders

National Services Te Paerangi  
C&L Gregory Trust  
Auckland Museum Institute — Archey Fund

NZ Lottery Environment and Heritage (grant 329556 for digitisation of a nationally significant palaeontology collection)

NZ Lottery Environment and Heritage (grant 284872 towards the revision and upgrade of the Museum's marine collections database)

NZ Lottery Environment and Heritage (grant 311234 to conserve and incorporate a large gift of botanical specimens)

## Sustainability

### Solar

Meridian Energy  
Creative New Zealand  
WhatPowerCrisis

## Heritage Restoration

The Stout Trust

## Conference and Travel Expenses

Ngā Pae o te Māramatanga – Staff travel to Pacific Arts Conference

ICOM New Zealand – Staff travel to Museum's Conference in Canberra

Asia NZ – Foundation/Museums Aotearoa – Staff cultural exchange to China



# Research Update

## During 2013/2014 Museum staff and research associates published 68 articles, book chapters and books.

### PUBLICATIONS

Museum staff and research associates are highlighted in bold.

Aidala, Z., Chong, N., Anderson, M.G., Ortiz-Catedral, L., Jamieson, I.G., Briskie, J.V., Cassey, P., **Gill, B.J.** and Hauber, M.E. 2013. Phylogenetic relationships of the genus *Mohoua*, endemic hosts of New Zealand's obligate brood parasitic long-tailed cuckoo (*Eudynamys taitensis*). *Journal of Ornithology* 154 (4): 1127–1133.

Aryal A., Brunton D., Ji W., **Barraclough R.K.** and Raubenheimer D. 2014. Human-carnivore conflict: Ecological and economical sustainability of predation on livestock by snow leopard and other carnivores in the Himalayas. *Sustainability Science* 9(3): 321–329.

**Braggins, J.E.** and **Cameron, E.K.** 2014. Elizabeth Anne Brown (15 Nov 1956 – 17 Nov 2013). *Auckland Botanical Society Journal* 69: 97–98. Obituary.

Brownsey, P., **Cameron, E.K.** and Perrie, L. 2013. *Dicksonia fibrosa* – naturalised in the Auckland area. *New Zealand Botanical Society Newsletter* 113: 16–18.

**Cameron, E.K.** 2013. Cabbage tree (*Cordyline australis*) dieback in Ireland. *New Zealand Botanical Society Newsletter* 113: 18–20.

**Cameron, E.K.** 2013. John Braggins receives the Allan Mere Award for 2013. *Auckland Botanical Society Journal* 68: 113–114.

**Cameron, E.K.** 2013. Motukaha – the vascular flora of a small island off western Waiheke Island, Hauraki Gulf. *Auckland Botanical Society Journal* 68: 136–146.

**Cameron, E.K.** 2013. *Barleria repens* Nees (Acanthaceae) on the southern Queensland coast. *Auckland Botanical Society Journal* 68: 152–154.

**Cameron, E.K.** 2014. Paddock lovegrass (*Eragrostis leptostachya*) native to New Zealand? *New Zealand Botanical Society Newsletter* 115: 22–23.

**Cameron, E.K.** 2014. What's in a name? *Lathyrus japonicus* at Lathrus Bay, Catlins, South Island. *Auckland Botanical Society Journal* 69: 62–64.

**Cameron, E.K.** 2014. Titan arum (*Amorphophallus titanum*) flowers in New Zealand for the first time. *Auckland Botanical Society Journal* 69: 85–88.

**Cameron, E.K.** and Davies N.C. 2013. Changes in the wild vascular flora of Tiritiri Matangi Island, 1978–2010. *New Zealand Journal of Ecology* 37: 307–342.

**Cameron, E.K.** and Young, M.E. 2014. Mike Wilcox, Honorary Life Member, 5 March 2014. *Auckland Botanical Society Journal* 69: 6–8.

**Clare, R.** 2013. My Favourite Building. *Heritage New Zealand* magazine, Winter 54.

**Clare, R.** 2014. Museums as Social Businesses. *Museums Aotearoa Quarterly*. February (page 10).

**Clare, R.** 2014. Preface: Museums – Reaching Higher. Pp xix–xxiii in Boddington, A., Boys, J. and Speight, C. (eds). *Museums and Higher Education Working Together – Challenges and Opportunities*. Ashgate Publishing Ltd, Farnham, Surrey.

**Clare, R.** 2014. Foreword (page 5) in Pugsley, C. *Fighting for Empire – New Zealand and the Great War 1914–1918*. David Bateman Ltd, Auckland.

**Clarke, C., Pereira, F.** and Prickett, N. (eds). 2013. *Tradition and Change in Māori and Pacific Art: Essays by Roger Neich*. Auckland War Memorial Museum with Bridget Williams Books, Auckland.

**de Lange, P.J.** 2014. Dr Colin Burrows, ecologist, paleoecologist, biosystematist and conservationist has passed away after a brief illness. *Trilepidea* 122: 3.

**de Lange, P.J.** 2014. The Flora of Egeria Rock, Northern Kermadec Island Group. *Wellington Botanical Society Bulletin* 55: 1–10.

**de Lange, P.J.** 2014. The indigenous flora of the 'dry' kahikatea forest remnants of the southeastern Hamilton Basin. *Wellington Botanical Society Bulletin* 55: 23–53. from New Zealand. *Trilepidea* 118: 5–9.

**de Lange, P.J.** 2013. Huia hunting and other escapades – remembering John Kendrick. *Auckland Botanical Society Journal* 68 (2): 166–169.

**de Lange, P.J.** 2013. New endemic plants for the Chatham Islands. Chatham Islands, New Zealand. [www.chatham.co.nz/index.php/naturalheritage/151-new-endemic-plants-for-the-chatham-islands](http://www.chatham.co.nz/index.php/naturalheritage/151-new-endemic-plants-for-the-chatham-islands)

**de Lange, P.J.** 2013. Tenth indigenous New Zealand vascular plant threat listing assessment published. *Trilepidea* 118: 9–10.

**de Lange, P.J.** 2013. Vernaculars – an opinion piece from one who suffers them as a necessity of life. *Trilepidea* 119: 3–9.

**de Lange, P.J.** 2013. Name changes in the New Zealand indigenous vascular flora. *Trilepidea* 120: 11–13.

**de Lange, P.J., Heenan, P.B., Houliston, G.J., Rolfe, J.R.** and Mitchell, A.D. 2013. New *Lepidium* from New Zealand. *Trilepidea* 118: 5–9.

**de Lange, P.J., Rolfe, J.R., Champion, P.D., Courtney, S.P., Heenan, P.B., Barkla, J.W., Cameron, E.K., Norton, D.A.** and Hitchmough, R.A. 2013. Conservation status of New Zealand indigenous vascular plants, 2012. *New Zealand Threat Classification Series* 3. Department of Conservation, Wellington.

- de Lange, P.J., Gardner, R.O.** and de Lange, T.J.P. 2014. The vegetation and flora of 'Matukureia Swamp', Puhinui, South Auckland – with notes on *Ranunculus macropus*. *Auckland Botanical Society Journal* 69: 64–74.
- de Lange, P.J.** 2014. Book review – Lichens of New Zealand – an introductory illustrated guide. ISBN 978-0-473-26516-8. *New Zealand Botanical Society Newsletter* 116: 22–24.
- de Lange, P.J.** and Blanchon, D.J. 2014. The hunt for *Ramalodium dumosum* (Pannariaceae, lichenised ascomycetes) – an enigmatic lichen endemic to the southern Waitakere Ranges. *Trilepidea* 123: 2–6.
- de Lange, P.J., Rolfe, J.R.R.** and Silbery, T. 2014. Seen but unseen – rediscovering *Simplicia laxa* in the southern North Island. *New Zealand Botanical Society Newsletter* 116: 7–11.
- Furey, L.** 2014. Use of Kokowai in traditional Māori society. Pp. 75–80 in: Mason, N. (ed.). *Five Māori Painters*. Auckland Art Gallery Toi o Tāmaki, Auckland.
- Furey, L., Phillipps, R., Jorgensen, A., Holdaway, S.** and Ladefoged, T. 2013. Investigations on Ahuahu/Great Mercury Island 2012. *Archaeology in New Zealand* 56 (3): 156–163.
- Gardner, R.O.** 2013. A tale of two stipules. *Auckland Botanical Society Journal* 68: 147–148.
- Gardner, R.O.** 2013. *Coprosma* (Rubiaceae) in Sāmoa. *Auckland Botanical Society Journal* 68: 149–150.
- Gardner, R.O.** 2013. Auckland's long-awned brome grasses (*Bromus* spp., Poaceae). *Auckland Botanical Society Journal* 68: 150–152.
- Gardner, R.O.** 2013. *Ferns and herbs of Niue: an identification guide to the island's ferns, grasses, sedges, orchids and other herbaceous flowering plants*. Katsura, Auckland.
- Gardner, R.O.** 2014. Sexuality of tawapou (*Planchonella costata*, Sapotaceae). *Auckland Botanical Society Journal* 69: 83–85.
- Gardner, R.O.** 2014. Plants of the Kaironk Valley, Schrader Range, Papua New Guinea: III, the kawsii (*Impatiens hawkeri*, Balsaminaceae). *Auckland Botanical Society Journal* 69: 95–96.
- Gardner, R.O.** and **de Lange, P.** 2014. *Eragrostis multicaulis* (Poaceae) in the Waitakere Ranges. *Auckland Botanical Society Journal* 69: 82–83.
- Gill, B.J.** and Hauber, M.E. 2013. Distribution and age-specific plumage states of the long-tailed cuckoo (*Eudynamys taitensis*). *Notornis* 60: 158–170.
- Gill, B.J.** 2014. Charles Francis Adams: diary of a young American taxidermist visiting New Zealand, 1884–1887. *Archives of Natural History* 41 (1): 1–16.
- Gregg, A.** 2013. Leonard Cockayne – a most enthusiastic New Zealand gardener. *ENNZ: Environment and Nature in New Zealand* 8 (1): 59–63.
- Hayward, B.W. and **Morley, M.S.** 2013. Molluscan record of early Holocene conditions at Bucklands Beach, Auckland. *Poirieria* 37: 10–12.
- Ismar, S. M. H., **Trnski, T.**, Beauchamp, T., Bury, S. J., Wilson, D., Kannemeyer, R., Bellingham, M. and Baird, K. 2014. Foraging ecology and choice of feeding habitat in the New Zealand Fairy Tern (*Sternula nereis davisae*). *Bird Conservation International* 24: 72–87.
- Legget, J.A., Losekoot, E., Neill, L.,** and Wood, Y. 2014. Are posters worth the paper they are printed on? The pedagogy of posters in hospitality and tourism management education. *SCHOLE: a Journal of Leisure Studies and Recreation Education* 24 (1): 91–101.
- Morley, M.S.** and Hayward, B.W. 2013. The joke that backfired. *Poirieria* 37: 31.
- Morley, M.S.** 2013. In a whorl with *Cominella glandiformis*. *Poirieria* 37: 4–7.
- Morley, M.S.** 2013. The egg cases, protoconchs and early whorls of *Nerita melanotragus* E.A. Smith 1884. *Poirieria* 37: 30–31.
- Perrie, L.R., Shepherd, L.D., **de Lange, P.J.**, Batty, E.L., Ohlsen, D.J., Bayly, M.J. and Brownsey, P.J. 2013. *Hymenophyllum pluviale*, a new and uncommon fern from New Zealand. *New Zealand Journal of Botany* 51: 308–320.
- Rocha, L.A. ... **Trnski, T.** ... [total of 124 authors] 2014. Specimen collection: An essential tool. *Letters in Science* 344: 814–815.
- Skinner, D.** (ed.). 2013. *Contemporary Jewelry in Perspective*. Lark Books, Ashville, North Carolina.
- Skinner, D.** 2014. The Gallery. Pp. 72–89. in Gatley, J. and Walker, P. (eds.). *Vertical Living: The Architectural Centre and the Remaking of Wellington*. Auckland University Press, Auckland.
- Skinner, D.** 2013. Photographing Māori, Picturing Pākehā. Pp 252–263 in Miller, R. Carson, J. and Wilkie, T. (eds.), *The Reflexive Photographer*. Edinburgh & Boston: MuseumsEtc.
- Skinner, D.** 2014. Indigenous Primitivists: The Challenge of Māori Modernism. *World Art* 4 (1): 67–87.
- Skinner, D.** 2013. The Stranger in the Frame. *Bulletin* 174, pp. 30–33.
- Skinner, D.** 2013. Book review: The Last Sane Man. *The Journal of Modern Craft* 6 (3): 343–346.
- Sparks, J.H. **de Lange, P.J.** and Blanchon, D.J. 2014. Notes on *Caloplaca allanii* Zahlbr. (Teloschistaceae) a poorly known West Auckland, North Island, New Zealand endemic. *New Zealand Journal of Botany* 52 (2): 1–6.
- Von Konrat, M. **de Lange, P.**, Larraín, J., Hentschel, J., Carter, B., Shaw, J. and Shaw, B. 2013. A small world: uncovering hidden diversity in *Frullania* – a new species from Aotearoa-New Zealand. *Polish Journal of Botany* 58: 437–447.



**Wilcox, M.** 2013. *Juncus imbricatus*: a tenacious South American rush infesting pastures in Cornwall Park and One Tree Hill Domain, Auckland. *Auckland Botanical Society Journal* 68 (1): 97–98.

**Wilcox, M.** 2013. *Leptospermum morrisonii* ‘Copper Sheen’. *Auckland Botanical Society Journal* 68 (1): 98–99.

**Wilcox, M., Cameron, E.K., Braggins, J., Beever, J., Blanchon, D., Kooperberg, R. and Shirley, C.** 2013. Flora of Dingle Dell Reserve, St Heliers. *Auckland Botanical Society Journal* 68 (2): 118–132.

**Wilcox, M.** 2014. Trip Report, Ahipara, 11–15 October 2013. *Auckland Botanical Society Journal* 69 (1): 29–40.

**Wilcox, M., Young, M. and Forester, L.** 2014. Plants of Lake Tāngonge, Northland. *Auckland Botanical Society Journal* 69 (1): 74–78.

**Wilcox, M.** 2014. Wild sea beet (*Beta vulgaris* subsp. *maritima*) on Waiheke Island. *Auckland Botanical Society Journal* 69 (1): 78–80.

**Wilcox, M.** 2014. Annual mercury (*Mercurialis annua* L.) in Auckland. *Auckland Botanical Society Journal* 69 (1): 81–82.

**Wilcox, M.** 2014. Observations on some plants in South Australia. *Auckland Botanical Society Journal* 69 (1): 90–95.

---

## Conference Presentations

**Brehaut, J. and Allpress J.** 2014. *Proving Value: SROI of Moana – My Ocean*. Museums Aotearoa Conference, Napier.

**Caughley, V.J.** 2014. *Ida Downard's War Legacy*. Costume and Textile Association of New Zealand, Auckland.

**Clare, R. and Pohatu, L.** 2014. *He Kōrahi, Bicultural models*. Museums Aotearoa Conference – The Business of Culture, Napier.

**Clarke, C. and Pereira, F.** 2013. *Identi-Tee, My T-shirt, My Story*. Pacific Arts Association's 11th International Symposium, Museum of Anthropology, Vancouver.

**Clarke, C.** 2013. *When Harriet met Wikitoria: Indigenous encounters with Queen Victoria*. Queen Victoria in the colonies: Ideas, interpretations and interactions. Australian Centre for Indigenous History at the Australian National University, Canberra.

**Davidson, C.** 2014. *Hand-printed by Susan Holmes*. 13th Annual Symposium of the Costume and Textile Association of New Zealand (CTANZ), Auckland War Memorial Museum, Auckland.

**Edmunds, B.** 2013. *Urbanlife: Engaging indigenous youth in museums*. Pacific Arts Association Conference, Museum of Anthropology, Vancouver.

**Edmunds, B.** 2013. *Urbanlife: Hip hop pedagogy as a cultural framework for urban indigenous youth engagement in museums*. Kahui Kaitiaki Hui Museums Aotearoa, Hastings.

**Furey, L.** 2014. *Early Māori Ornaments in Museum Collections*. New Zealand Archaeological Association Conference, Christchurch.

**Gill, B.** 2013. *Migration of the long-tailed cuckoo*. 7th Australasian Ornithological Conference, Auckland.

**Kennedy, K. and Ryan, L.** 2013. *From the heights to the depths: fresh approaches to engaging and immersing audiences using digital technologies*. National Digital Forum, Wellington.

**Māhina-Tuai, K.U.** 2014. *Nimamea'a koka'anga – The fine art of Tongan ngatu or barkcloth making*. Made in Oceania symposium. Rautenstrauch-Joest-Museum, Cologne.

**Konold, K. and Raabe, E.** 2013. *Value conflicts in dealing with culturally sensitive materials*. The Carl-Strehlow-Collection in the Weltkulturen Museum, Frankfurt am Main. International Council of Museums (ICOM) Germany Annual Conference 2013, Rautenstrauch-Joest-Museum, Cologne.

**Legget, J.A.** 2013. *Strengthening Research at Auckland Museum*. 30th Annual Conference of the New Zealand Conservators of Cultural Material Pū Manaaki Kahurangi (NZCCM), Auckland War Memorial Museum, Auckland.

**Legget, J.A.** 2013. *The Value of Evaluation*. Interpretation Network New Zealand (INNZN) 2013 Spring Workshop and AGM – The Value of Interpretation, Auckland.

**Legget, J.A.** 2013. *Making migration memories and myths: Museum interpretation of Scottish settler heritage in New Zealand*. ICOM 23rd General Conference, International Committee for Regional Museums (ICR) Rio de Janeiro.

**Love, J.** 2013. *Whakawhanaungatanga in action*. Titiro Whakamua a Kāhui Kaitiaki Hui, Hastings.

**McSweeney, M.** 2014. *Revenue from Tourism*. Museums Aotearoa Conference – The Business of Culture, Napier.

**Prebble, R.** 2014. *Museum Stream – Pecha Kucha*. The Science Communicators' Association of New Zealand (SCANZ) Conference, Palmerston North.

**Railton, N. and Makoare, B.** 2013. *Building He Kōrahi Māori, a Māori dimension, at Tāmaki Paenga Hira for Auckland's Future Museum*. Museums Australia National Conference, Canberra.

**Travers, V.** 2013. *Moana: My Ocean – Digital interpretive choices*. Interpretation Network New Zealand (INNz) 2013 Spring Workshop and AGM – ‘The Value of Interpretation’, Auckland.

**Travers, V.** 2013. *Innovative use of new projection technologies to create an immersive experience for a major museum exhibition*. Sony Vertical Sales Conference, Sydney.

**Winkelbauer, H., Lencz, A.** and Makoare, B. 2013. *Future Museum: Conservation Project Planning at Auckland Museum*. 30th Annual Conference of the New Zealand Conservators of Cultural Material Pū Manaaki Kahurangi (NZCCM), Auckland War Memorial Museum, Auckland.

---

## Our Research Associates

Dr Rosemary Barraclough

Dr John Braggins

Vivien Caughley

Clinton Duffy

Dr Rhys Gardner

Dr Michelle Kelly

Dr Todd Landers

Dr Peter de Lange

Margaret Morley

Dr Mike Wilcox

---

## Director Emeritus

E. Graham Turbott QSO

---

## Research Advisory Panel

During the year, the Museum announced the formation of a Research Advisory Panel, created to guide the development of research and scholarship at the museum and help advance research collaborations.

The panel is chaired by New Zealand's former High Commissioner in London, Derek Leask and comprises: Professor Michael Corballis, Professor Manying Ip, Professor Andrew Jeffs, Dr Merata Kawharu, Dr Bronwyn Labrum, Graeme Murdoch; plus ex-officio – Dr William Randall (Auckland Museum Trust Board Chair), Dr Margaret Horsburgh (Auckland Museum Trust Board member) and Dr Roger Lins (President, Auckland Museum Institute).

# Our Performance

## Statement of Service Performance



## Goal 1: A strong sustainable foundation

WHAT WE SAID WE WOULD DO	HOW WE SAID WE WOULD DO IT	WHAT WE HAVE ACHIEVED AS AT 30 JUNE 2014	BASIS OF MEASUREMENT
<b>1.1 Custodian of building and collections</b>			
<b>1.1.1</b> Care for our heritage building	Implement key statement of works identified in the Heritage Asset Management Plan on time and to budget	There are six statement of works in the Heritage Asset Management Plan, of which two were projects carried forward from 2012/2013 and completed on budget, and two projects were deferred for future Heritage Asset Management Plans. The remaining two projects were completed on time and on budget.	Heritage Asset Management Plan
	Protect and enhance the building and its infrastructure for generations to come through implementation of projects outlined in the capital plan for <i>Future Museum</i>	The Museum enhanced the building and its infrastructure by delivering the following projects: updating our fire suppression protection, investing in solar panels, developing the Functional Building Design Brief, and the endorsement of the Interim Building Master Plan by the Board, as outlined in our annual capital plan of works aligned with <i>Future Museum</i>	Reports to Executive Team and Trust Board on the Capital Plan
<b>1.1.2</b> Develop, care for and preserve Auckland's collections	Key projects identified in the Collections Care Storage Optimisation Projects Plan 2013/2014 implemented on time and on budget	The Museum completed 22 of the 35 projects identified in the Collection Care Storage Optimisation Project Plan 2013/2014 on time. Of the 22 completed projects, one was above budget, the remaining 21 projects were on budget. Of the remaining projects identified, two projects did not go ahead and 11 remain in progress	Collections Care Storage Optimisation Plan 2013/2014 and before and after photos of storage optimisation projects
	Implement Curatorial Collecting Plans which aligns with the Museum's Collection Development Strategy	All Museum Curatorial Collecting Plans align with the Museum's Collection Development Plan	Curatorial Collecting Plans and Collection Development Plan
<b>1.1.3</b> Continue to improve the information about the collections to improve public accessibility, collection readiness workstreams minutes and agendas	Collection documentation targets of general improvement to the collections are met as identified in the <i>Future Museum</i>	The <i>Future Museum</i> target of general improvement to Collections was achieved	Collection Information projects and Capital Expenditure report, collection readiness workstreams agendas and minutes

1.2 He Kōrahi Māori			
<b>1.2.1</b> Embed the principles of He Kōrahi Māori across the Museum and build strong partnerships to strengthen the Māori dimension	Implement storage pilot project as identified in <i>Future Museum</i>	The Museum implemented the redevelopment of the taonga storage as identified in <i>Future Museum</i> . The taonga storage pilot project Te Awe opened to the public in December 2013	Article on Museum website and media release
	Develop the Iwi and Māori Stakeholder Engagement Plan by 31 August 2013 and implement as per identified milestones	Iwi and Māori Stakeholder Engagement Plan developed by 30 June 2014. This plan identified milestones including baseline review, support for imminent projects and the development of an iwi and Māori relationship policy model is under way	Iwi and Māori Stakeholder Engagement Plan
	Deliver a Matariki programme that makes a vibrant, unique contribution to the city-wide festival and achieves agreed outcomes as per programme plan. <i>*See footnote for change in wording from the original measure.</i>	The Museum contributed to the Matariki city-wide festival with the Matariki Art Market and the Matariki talk Ngā kōrero tātaki events	What's On brochure and reports to Trust Board
1.3 Our People			
<b>1.3.1</b> Build a values-based performance culture aligned to our objectives and incorporating He Kōrahi Māori	Assess our people in their annual performance review on: - Demonstration of the Museum's values and guiding principles - Alignment of their individual performance goals with the Museum's Annual Plan and strategic direction	Individual staff members' annual performance is reviewed against the Museum's values and guiding principles aligned with the Museum's Annual Plan. The Museum's performance review system (Cornerstone) builds a values-based performance culture	Cornerstone performance review system and the Annual Plan 2014/2015 guiding principles
<b>1.3.2</b> Build our managerial and leadership capacity through workforce development and succession planning	Develop a strategy and framework that enhances leadership capacity through creative and thought-leadership by 30 June 2013	Museum implemented Management Matters seminars and programmes for 44 managers, consisting of Executive Team and Senior Managers as well as other leaders and supervisors nominated to attend	Management Matters training sessions
<b>1.3.1</b> Increase capacity sustainably through continued engagement with our volunteers	Establish a targeted volunteer workforce programme throughout front-of-house operations by 31 December 2013	A targeted volunteer workforce programme through front-of-house operations was completed	Learning and Development Programme and Auckland Museum Guide Training Course

1.4 Research			
<b>1.4.1</b> Strengthen the knowledge and potential of our collections; increase the capacity and expertise of curators and other staff through workforce development and succession planning	Implement the Annual Research Plans aligned with the Research Strategy	Annual Research Plans implemented align with criteria identified in the Research strategy	Annual Research Plans
	Achieve the research-based funded scholarship programme	The Museum delivered three research-based funded scholarship programmes: - NZ Society of Authors Grants - Auckland Museum Nancy Bamford Research Grants - Kawharu Scholarship	Scholarships published on Museum website and Sir Hugh Kawharu Foundation Website
	Deliver project plans jointly owned and undertaken with research partners	The Museum delivered projects plans jointly owned and undertaken with research partners including: - Material Culture workshop with Te Papa, - Research on Great Mercury Island in partnership with University of Auckland and Ngāti Hei - Curator Entomology work in Tasmania with the South Australian Museum	Material available on the Museum website, grant applications and project reports

1.5 Sustainability			
<b>1.5.1</b> Ensure continued focus on efficiencies in energy consumption	Reduce 2013 calendar year energy consumption by 5% on previous year	This was achieved and certified by Smart Power	Smart Power reports
	Reduce 2013 calendar year carbon footprint by 5% on previous year, as certified by CEMARS	Reduced 2013 calendar year carbon footprint by 23% on previous year, as certified by CEMARS	CEMARS Certification
	Retain CEMARS accreditation	Auckland Museum retained CEMARS accreditation	CEMARS accreditation
<b>1.5.2</b> Ensure <i>Future Museum's</i> focus on increased sustainability is realised as the Museum plans for the future	Implement sustainability initiatives as identified in <i>Future Museum</i> , on time and on budget	Auckland Museum continued its commitment to reducing its environmental impact and footprint by installing solar panels on the Museum's roof, on time and on budget	Article published on Museum website and media release
<b>1.5.3</b> Deliver on <i>Future Museum</i> plans to increase self-generated revenue	Meet performance targets for all revenue generating commercial activities as per budget	The Museum has 15 revenue-generating commercial activities, 10 commercial activities exceeded budget. Five activities came in below budget and corrective actions have been taken	Revenue Generating Activities Reports
	Introduce two new commercial initiatives by 30 June 2014	Two commercial initiatives introduced during the period include the Online Shop and an Admission Charge for International Travellers, both by 30 June 2014	Information published on the Museum website and business case presented to the Executive Team and Trust Board
	Develop and implement an annual fundraising and sponsorship plan, and deliver on budget by 30 June 2014	A fundraising plan was developed which sought to identify, develop and deliver the best fundraising opportunities and relationships available. The Museum exceeded budget in Donations and Grants, but was below budget in Sponsorship	Fundraising Development Business Plan and Revenue Generating Activity Reports.



## Goal 2: A Compelling Destination

WHAT WE SAID WE WOULD DO	HOW WE SAID WE WOULD DO IT	WHAT WE HAVE ACHIEVED AS AT 30 JUNE 2014	BASIS OF MEASUREMENT
<b>2.1</b> Ensure the Museum appeals to all Aucklanders in order to make it more accessible			
<b>2.1.1</b> Make Auckland War Memorial Museum inclusive and welcoming for all Aucklanders	Meet <i>Future Museum</i> milestones designed to enhance visitor experiences by improving public spaces and galleries	Met <i>Future Museum</i> milestones to improve galleries with projects such as the initiation of the taonga storage pilot project Te Awe, the funding application and grant from the NZ Lotteries Grants Board for "Cenotaph Home": creation of the Audience Development strategy and the Content and Engagement strategy; proposed short-term improvements for galleries with the Pacific maps upgrade project; and exhibition design consultants contracted to undertake phase one of the Gallery Development Master Plan  Improvement aspirations for public spaces noted in <i>Future Museum</i> were included in the Functional Building Design Brief and reflected in the Interim Building Master Plan	Reports to Executive Team and Trust Board
<b>2.1.2</b> Deliver programmes that attract and appeal to families and adults across a wide range of cultural backgrounds	Develop and implement the Annual Plan for public programmes on time and on budget	Public Programmes annual plan of activity developed and delivered on time and on budget	Public Programmes plans, What's On brochures and reports to Executive Team and Trust Board
	Ensure exhibition, programmes and events of significant scope achieve business case targets	The Museum undertook one business case for the exhibition Moana - My Ocean; it was the only exhibition of significant scope to require a business case. Moana- My Ocean met its business case target and exceeded visitation forecast by over 40,000	Reports to Trust Board
	Grow Museum membership by 5%	Museum membership was grown by 5%	MyMuseum membership database

<b>2.1.3</b> Ensure Auckland War Memorial Museum develops relevant and appealing programmes for schools	Achieve the objectives outlined in the Learning Plan for schools which provide formal learners with hosted and self-facilitated visits, online learning resources and professional development opportunities	The Learning Plan objectives to grow schoolchildren's participation in learning programmes was achieved with hosted and self-facilitated onsite visitation by schoolchildren and accompanying adults increasing 26% on 2012/2013 and the number of schools visiting the Museum increasing 17% on 2012/2013	Reports to Executive Team and Trust Board
	Maintain or grow the number of school children participating in innovative learning programmes as measured by bookings year on year	The Museum grew the number of school children participating in learning programmes onsite with over 38,000 attending during the year, a 23% increase on 2012/2013	Report to Trust Board
	Introduce a new evaluation methodology by 31 December 2013, designed to improve the robustness of our school and learning programmes	New evaluation methodology has been introduced via a self-complete survey for school education programme participants	New methodology survey forms
<b>2.2</b> Position Auckland War Memorial Museum as a 'must-see' experience for visitors to the city			
<b>2.2.1</b> Make a valuable contribution to Auckland's tourism industry	Work collaboratively with ATEED by ensuring the Tourism Plan is strategically aligned with the ATEED Visitor Plan	The Museum and Auckland Tourism, Events and Economic Development's (ATEED) Visitor Plan share the principles of Kaitiakitanga and Manaakitanga. They have collaborated on joint tourism-sector events and workshops at an operational level including the Māori Tourism Trade Day	Auckland Museum Tourism Visitor Strategy and ATEED Visitor Plan.
	Be an active participant in tourism industry events as identified in the Tourism Plan	The Museum is an active participant in tourism industry events including the A La Carte participation. The Museum's Director of Business, External Affairs and Tourism is a member of the Tourism Industry Association Board (TIANZ)	A LA Carte participation, Auckland Museum Tourism Plan, and Tourism Industry Association Board website
<b>2.2.2</b> Ensure that <i>Future Museum</i> delivers experiences and programmes designed to attract and appeal to visitors to the city.	Ensure tourism-based experiences and programmes are informed by research and linked to the Tourism Plan	The Māori Cultural performance is a tourism-based experience informed by research titled The Māori Court Summative Evaluation Report. The Māori Cultural Performance is linked to ATEED's Visitor Plan of enhancing the visitor proposition for Māori narrative and visitor experience	The revitalisation of Auckland Museum Māori Cultural Performance report and Māori Court Summative Evaluation Report 2012.

2.3 War Memorial			
<b>2.3.1</b> Provide a strong War Memorial programme of commemoration	Develop and deliver an integrated, pan-Museum War Memorial programme with an emphasis on WW1 centenary commemoration and learning linked to our collections, on time and on budget	Year one of the Museum's five year First World War centenary programme developed and delivered on time and within budget	Programme planning documents, What's On brochures, reports to Trust Board
	Link War Memorial planning activities to local and central Government planning by integrating the programme with Auckland City and Ministry of Culture and Heritage commemoration planning	The Museum's First World War centenary programme activity planning has been undertaken in conjunction with the Ministry of Culture and Heritage, and Auckland Council	Programme planning documents, reports to Trust Board
<b>2.3.2</b> Work in partnership with other commemoration-based organisations to deliver compelling visitor experiences.	Scope and establish commemoration projects in conjunction with at least two of the Museum's key stakeholders	In cooperation with stakeholders, including Auckland Council, regional RSAs, Embassies and Consuls, the Museum planned and delivered commemorative services for both Armistice Day 2013 and Anzac Day 2014  The national commemorative service to be held at the Museum to mark NZ's first overseas action in the War has been developed in conjunction with the NZ Defence Force, Ministry of Foreign Affairs and Trade, the Ministry for Culture and Heritage, the Department of Internal Affairs, Auckland Council and representatives of the Samoan community	Event planning documents, What's On brochures, reports to Trust Board
	Investigate the viability of an international joint project of commemoration as evidenced by approval for a new programme proposal	In January 2014, the Director visited museums in Belgium, France and London to investigate opportunities for joint projects during the centenary period. The opportunities for collaboration were discussed and identified for planning purposes  A centenary-related exhibition that may tour internationally is currently under development	Reports to Trust Board, exhibition planning documents
2.4 A compelling destination for all visitors			
<b>2.4.1</b> Provide quality experiences for all visitors to the Museum	Achieve Visitor Profile Survey research results that show at least 95% of visitors are likely to recommend the Museum to others	Target was exceeded with 99% visitors likely to recommend the Museum to others	Visitor Profile Survey
	Ensure at least 90% of visitor satisfaction ratings are in the 'good' to 'excellent' categories	Target was exceeded with 98% visitor satisfaction good or excellent	Visitor Profile Survey

### Goal 3: Accessible 'Beyond our Walls'

WHAT WE SAID WE WOULD DO	HOW WE SAID WE WOULD DO IT	WHAT WE HAVE ACHIEVED AS AT 30 JUNE 2014	BASIS OF MEASUREMENT
<b>3.1 Online</b>			
<b>3.1.1</b> Evolve digital systems and engagement strategies aligned with the vision for <i>Future Museum</i>	Implement outputs from the Digital Channel Strategy and undertake infrastructure upgrades as per identified milestones and key deliverables on time and on budget	The Museum implemented outputs from the Digital Channel Strategy such as the E-Whare project, planned infrastructure upgrades were completed on time and on budget	E-Whare project, Digital Content Strategy and Fibre Network Upgrade.
<b>3.1.2</b> Grow our digital audiences and engagement through effective content distribution across multiple channels	Increased awareness and participation across the Museum's digital channels, access via smart devices, and evidence of engagement with online content and collections	The Museum has grown its digital audience by an increase in sessions at 93,759 (75%) and 55,660 (64%) new users on mobile devices	Visits to the Auckland Museum website, including those who accessed the website via mobile and tablet devices and Google Analytics
<b>3.1.3</b> Increase online access to the Museum's digitised collections and stories	Implement system upgrades identified in the Digital Channel Strategy on time and on budget	Auckland Museum improved digital infrastructure which was identified in the Digital Channel Strategy. The projects to improve UPS and power protection and technical architecture were achieved on time and within budget	Digital Content Strategy, MUSE Project Implementation Report



3.2 Outreach			
<b>3.2.1</b> Actively engage with our communities offsite	Deliver a programme of outreach activity in line with <i>Future Museum</i> “beyond the walls” targets identified in Public Programme Annual Plan of activity *See footnote for change in wording from the original measure.	Programme of outreach activity delivered with over 19,000 visitations at ‘beyond the walls’ events. The Museum’s target was 17,000	What’s On brochures and reports to Executive Team and Trust Board
	Contribute to the success of Auckland Council’s ‘Southern Initiative’ through a programme of activities which build on the lessons taken from Urbanlife 2012/13	The Museum contributed to the Southern Initiative through the Decade of Days exhibition extended into Otara with photographs exhibited across three window boxes in the Otara Town Centre and a talk held at the Fresh Gallery in Otara	What’s On brochures and reports to Trust Board
<b>3.2.2</b> Demonstrate kaitiakitanga through sharing Auckland’s collections in order that other communities can discover, engage and be inspired	Respond to outward loan requests for collection objects within 90 days of receipt	The Museum responded to four out of 10 outward loan requests within 90 days. The remaining six out of 10 were responded to, but not within 90 days	Loan requests and Trust Board approvals
	Record and communicate the nature of collection engagement in association with borrowing organisations or communities for four significant loan relationships	The Museum recorded and communicated the nature of collection engagement during four significant loan relationships with borrowing organisations and communities	Email correspondence from borrowing organisations and communities
<b>3.2.3</b> Work closely with iwi and communities to ensure dialogue is meaningful and constructive in order to make taonga accessible in appropriate ways	Maintain existing relationships with iwi and communities with the goal of agreeing three outward loans over the course of the year	The Museum has maintained existing relationships with iwi and communities and agreed three significant loans or loan renewals over the course of the year with Te Ahu Centre, Auckland Art Gallery and Ngāi Tuhoe	Email correspondence between Te Ahu Center, Auckland Art Gallery and Ngai Tuhoe around three four significant loan relationships
<b>3.2.4</b> Share our knowledge, expertise, images and collections with the public	Respond to 85% of public enquiries within five days	The Museum responded to 85% of public enquiries within five days	Enquiries logs

## Original measures from Annual Plan 2013/14

\* 3.2.1 was ‘Deliver a programme of activity beyond the walls in order to achieve the audience development objectives in *Future Museum* for the year, measured by achievement of identified targets’ was changed to ‘Deliver a programme of outreach activity in line with *Future Museum* “beyond our walls” targets identified in Public Programme Annual Plan of activity’

## Goal 4: Active participant in Auckland

WHAT WE SAID WE WOULD DO	HOW WE SAID WE WOULD DO IT	WHAT WE HAVE ACHIEVED AS AT 30 JUNE 2014	BASIS OF MEASUREMENT
<b>4.1 Thought-leadership and partnership</b>			
<b>4.1.1</b> Provide a forum for discussion and debate for issues of civic interest which engage Aucklanders in issues of importance to them	Develop and implement an ongoing programme of lectures, symposia and events as outlined in the plan for public programmes	A programme of debates, lectures, talks and expert sessions was developed and delivered	What's On brochures and reports to Executive Team and Trust Board
<b>4.1.2</b> Boost collaboration locally through working alongside other cultural institutions of Auckland	Sharing information and expertise for planning and programme delivery and communications such as: - Participation in the Museums of Auckland marketing forum - Share expertise with three other museums by 30 June 2014 - Participate in the RFA led collections storage project	The Museum shared information and expertise with three other Museums, and participated in the Museum's of Auckland marketing forum, and the RFA-led collections storage project	Tungaru: The Kiribati Project press release, Tangonge loan renewal as well as participation in the Museums of Auckland marketing forum and participated in the RFA-led collections storage project
<b>4.1.3</b> Continue to work with local, national and international museums	- Agreements and collection loans between museums - Providing specialist expertise and knowledge at the request of other national museums - Evidence of secondments and internships participation in the Museum Directors of NZ forum - Active participation in Museums Aotearoa	The Museum has worked collaboratively with other museums including: -Te Ahu Centre and Tangaonge loan renewal, -collaboration with Te Papa to purchase the Te Pahi Medal, - internship for Information Management Intern from Denmark and, - the Museum Director was elected to the Museums Aotearoa Board	Media releases available on the Museum's website and loan agreements in place. Internship for Information Management intern, and minutes from the Museums Aotearoa AGM
<b>4.1.4</b> Continue to work with leading learning & research institutions	Four shared projects agreed annually such as those undertaken by the Museum's Centre for Research	The Museum worked on projects that included: -The University of Auckland- Alzheimers Auckland Innovative Respite Study - Massey University- Planning for the Building 21st Century Research Project - Marsden Funded research partnership and - Marine Expedition to Kermadec Islands	Project Implementation Documents and Project Plans

<b>4.1.5</b> Demonstrate thought-leadership, contributing in many disciplines and industries including: arts, culture, research, tourism, iwi and Māori relationships, learning, the heritage and creative industries and WWI commemorations	Present four papers at national and international conferences to gain and share knowledge and expertise with the industry by 30 June 2014	Museum staff presented four papers at national and international conferences as at 30 June 2014. The papers were delivered at the following events: - Museum's Aotearoa Conference, - Pacific Arts Association International Symposium, - Made in Oceania Symposium, - Archaeology Association Annual Conference	Conference papers and programmes
	Enter three awards to gain industry recognition of excellence by the end of 30 June 2014	The Museum entered three awards to gain industry recognition of excellence by 30 June 2014, including the Green Ribbon Awards, New Zealand Workplace Wellness awards Project Management Annual Awards for <i>Moana – My Ocean</i>	Articles available on the Museum website and media releases.
<b>4.1.6</b> Work collaboratively with the RFA, Auckland Council, CCOs and other organisations on issues of benefit for Auckland city and its people	linking the Museum's strategic plan to the Auckland Plan and the strategic direction of the RFA	The Museum's Annual Plan 2014/2015 is strategically linked to the Auckland Plan. The Museum has an on-going relationship with the RFA to discuss strategic direction and works with Auckland Council on a range of matters, including First World War commemorations	Annual Plan 2014/2015
	Active participation in two initiatives with these bodies to ensure a strong Museum input into strategic development of the waterfront, 'Southern Initiative' and other projects	The Museum actively participated in two initiatives: Te Papa Manukau and Auckland as a Creative City Steering Committee	Media release available on the Museum's website and participation in steering group

4.2 A responsible corporate citizen			
<b>4.2.1</b> Act responsibly, with staff supporting civic priorities for positive social outcomes	Develop a programme that enables and encourages Museum staff to support local communities, charitable and environmental organisations through volunteering	The Museum developed an Employer Supported volunteering programme	Employer supported volunteering policy and procedure and union endorsement
<b>4.2.2</b> Demonstrate environmental responsibility	Develop and implement an integrated communications plan which describes our approach to environmental sustainability and shares key learnings to encourage visitors to participate and exchange information and ideas by 30 June 2014	The Museum developed and implemented an integrated communications plan by 30 June 2014	Sustainability Communications Plan 2014
<b>4.2.3</b> Measure the social impact we have on the lives of communities, families, people and especially young people	Progress discussions with Auckland Council, RFA and our university partners around projects which would benefit from longitudinal research into the social return on investment of Museum programmes, leading to an assessment of their impact on the lives of people	In May 2014 a longitudinal research into the social return on investment of Moana- My Ocean was published by Auckland Council's Research, Investigation and Monitoring Unit (RIMU)	Social Return on Investment Report by Auckland Council's Research, Investigation and Monitoring Unit (RIMU)



## **INDEPENDENT AUDITOR'S REPORT TO THE AUCKLAND MUSEUM TRUST BOARD**

### **Report on the Audit of the Status of Performance Measures in the Statement of Service Performance**

We have been engaged by the Auckland Museum Trust Board to conduct a reasonable assurance engagement relating to the Status of the Performance Measures (included in the Statement of Service Performance on pages 42 to 53) in relation to the Auckland Museum Trust Board for the year ended 30 June 2014.

### **The Auckland Museum's Trust Board's Responsibility**

The Auckland Museum Trust Board is responsible for ensuring that the Status of the Performance Measures (included in the Statement of Service Performance) are fairly presented in accordance with the Basis of Measurement (as defined in the Statement of Service Performance) and for such internal controls as the Auckland Museum Trust Board determines is necessary to enable the proper presentation of the Status of the Performance Measures.

### **Auditor's Responsibility**

Our responsibility is to express an opinion whether, in our opinion, the Status of the Performance Measures (included in the Statement of Service Performance) are fairly presented, in all material respects, in accordance with the Basis of Measurement (as defined in the Statement of Service Performance). Our engagement has been conducted in accordance with International Standard on Assurance Engagements (New Zealand) 3000: Assurance Engagements Other than Audits or Reviews of Historical Financial Information ("ISAE (NZ) 3000"), to provide reasonable assurance that the Status of Performance Measures are fairly presented in accordance with the Basis of Measurement and Status Ratings (as defined in the Statement of Service Performance).

Our procedures consisted primarily of:

- Understanding and analysing the process for the preparation of the Status of Performance Measures;
- Interviewing the individuals responsible for the preparation of the Statement of Service Performance;
- Analysing and validating the information used by management in the preparation of the Status of Performance Measures; and
- Reviewing the Status of Performance Measures against the information obtained from management and the findings of our work.

### **Use of Report**

This report is provided solely to the Auckland Museum Trust Board, as a body, in accordance with Section 28 of the Auckland War Memorial Museum Act 1996. Our audit has been undertaken so that we might state to the Auckland Museum Trust Board those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Auckland Museum Trust Board, as a body, for our audit work, for this report, or for the opinions we have formed.

### **Inherent Limitations**

Because of the inherent limitations of internal control, the use of selective testing, the fact that much of the evidence available to us is persuasive rather than conclusive and the use of judgement in gathering and evaluating evidence and forming conclusions based on that evidence, it is possible that fraud, error or non-compliance may occur and not be detected.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Other than in our capacity as auditor, we have no relationship with or interests in the Auckland Museum Trust Board.

### **Opinion**

This conclusion has been formed on the basis of, and is subject to, the inherent limitations outlined elsewhere in this independent assurance report.

In our opinion, the Status of the Performance Measures (included in the Statement of Service Performance on pages 42 to 53) are fairly presented, in all material respects, in accordance with the Basis of Measurement (as defined in the Statement of Service Performance) for the year ended 30 June 2014.



**Chartered Accountants**  
16 October 2014  
Auckland, New Zealand

This assurance report relates to the Statement of Service Performance in the Annual Report of The Auckland War Memorial Museum Trust for the year ended 30 June 2014 included on The Auckland War Memorial Museum website. The Auckland Museum Trust Board is responsible for the maintenance and integrity of The Auckland War Memorial Museum website. We accept no responsibility for any changes that may have occurred to the Annual Report since it was initially presented on the website. The audit report refers only to the Status of Performance Measures included in the Statement of Service Performance named above. It does not provide an opinion on any other information which may have been hyperlinked to/from the Annual report. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the Annual report to confirm the information included in the Annual report presented on this website. Legislation in New Zealand governing the preparation and dissemination Annual reports may differ from legislation in other jurisdictions.



---

## Contact Information

**Auckland War  
Memorial Museum  
Tāmaki Paenga Hira**

[aucklandmuseum.com](http://aucklandmuseum.com)

### Reception Email

[info@aucklandmuseum.com](mailto:info@aucklandmuseum.com)

### Reception Telephone

09 309 0443

### Infoline

09 306 7067

### Education Services

09 306 7040

### Bookings Office

09 306 7048

### Museum Shop

09 309 2580

### Venue Hire

09 302 9765

### Postal Address

Auckland Museum  
Private Bag 92018  
Victoria Street West  
Auckland 1142  
New Zealand

### Physical Location

The Auckland Domain  
Parnell, Auckland  
New Zealand

---

## How to Stay in Touch

Receive regular **What's On** information about Museum events and follow the Museum on **Facebook** and **Twitter**. Also available are details about **Auckland Museum Institute** membership and the **Auckland Museum Circle Foundation**.

This Annual Report has been prepared in accordance with section 28 of the Auckland War Memorial Museum Act 1996.

# Annual Report 2013/2014 Full Financials



TAMAKI PAENGA HIRA  
AUCKLAND WAR MEMORIAL MUSEUM

# Financial Statements



## SUMMARY OF ACCOUNTING POLICIES

### Reporting Entity

The reporting entity is Auckland Museum Trust Board which is a body corporate established in the Auckland War Memorial Museum Act 1996. Its principal activity is managing, maintaining and developing the Auckland War Memorial Museum. In these financial statements it is referred to as “the Museum”.

Auckland Museum Enterprises Ltd was incorporated on 15 April 2013 to hold registration as the developer of certain intellectual property rights. No capital has been subscribed, and the company has no recorded assets or liabilities nor are transactions processed through this company. Accordingly the financial statements of the Auckland Museum Trust Board also represent the consolidated financial statements of the Auckland Museum Trust Board and its dormant subsidiary.

### Statement of Compliance

The financial statements have been prepared in accordance with Generally Accepted Accounting Practice in New Zealand (NZ GAAP). They comply with New Zealand equivalents to International Financial Reporting Standards (NZ IFRS) and other applicable Financial Reporting Standards, as appropriate for Public Benefit Entities.

The financial statements were authorised for issue by Auckland Museum Trust Board on 16 October 2014.

### Basis of Preparation

The financial statements have been prepared on a historical cost basis, except for the revaluation of certain financial instruments. The methods used to measure fair values are discussed below. The accrual basis of accounting has been applied, as has the going concern assumption.

Components of the financial statements not prepared on the basis of historical cost or deemed cost, are certain financial instruments which are carried at fair value.

The functional and presentation currency is New Zealand Dollars (NZD) rounded to the nearest thousand.

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The accounting policies set out below have been consistently applied in preparing the financial statements for the year ended 30 June 2014 and the comparative information presented in these financial statements for the year ended 30 June 2013.

### Significant Accounting Policies

The following significant accounting policies have been adopted in the preparation and presentation of the financial statements:

## A. PROPERTY, PLANT AND EQUIPMENT

All items of property, plant and equipment are recorded at cost less accumulated depreciation and accumulated impairment losses.

Donated assets with an estimated fair value of over \$1,000 are initially recorded at fair value (which is treated as cost) and subsequently at that amount less accumulated depreciation and accumulated impairment losses. Donated assets with an estimated fair value of less than \$1,000 are not recognised in the financial statements as they cannot be reliably measured and it is not economically viable to value.

### Collections

Collection fixed assets are those artifacts that are of cultural or historical importance. The Museum maintains a physical inventory of all the assets that comprise the collection fixed assets. The residual amount of the collection is considered to be equal to or greater than the carrying value in the financial statements. Their asset lives are indeterminable and the depreciable amount negligible. Depreciation is charged where a decrease in the residual value is identified. The Museum does ensure that the carrying value of the collection assets has not been impaired, that they still exist physically, have not lost value materially in aggregate due to their physical deterioration, nor have lost value materially in aggregate due to the diminution in their market values.

### Other Property, Plant and Equipment

The depreciable amount of an asset is allocated on a systematic basis over its useful life. The residual value and the useful life of an asset are reviewed each financial year.

Depreciation is charged at the following annual rates on a straight-line basis.

### Collections

Heritage Assets	Nil
-----------------	-----

### Buildings:

Buildings	1 – 2%
Building fit-outs	5 – 10%
Office furniture and fittings	5 – 20%

### Displays:

Display galleries	7 – 33%
-------------------	---------

### Equipment:

Plant and equipment	4 – 20%
Motor vehicles	20%
Information technology	20 – 33%

The estimated useful lives, residual values and depreciation method are reviewed at the end of each reporting period, with the effect of any change in estimates accounted for on a prospective basis.

## B. INTANGIBLE ASSETS

Computer software and other design modules are finite life intangible assets, and are recorded at cost less accumulated amortisation and impairment losses. They are each amortised over 2-5 years on a straight-line basis.

Cost includes expenditure that is directly attributable to the acquisition of the items. Where expenditure is incurred on research, information gathering and scoping that is attributable to the acquisition of items, this is charged as an expense in the Statement of Comprehensive Income in the period in which it is incurred.

### C. IMPAIRMENT OF ASSETS

At each reporting date, the Museum reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss.

Where the asset does not generate cash flows that are independent from other assets, the Museum estimates the recoverable amount of the cash-generating unit to which the asset belongs.

The recoverable amount is the higher of fair value less costs to sell and value in use.

The Museum applies the public benefit exemption in relation to NZ IAS 36 "Impairment" that allows value in use to be equal to depreciated replacement cost.

If the recoverable amount of an asset (or cash-generating unit) is estimated to be less than its carrying amount, the carrying amount of the asset (cash-generating unit) is reduced to its recoverable amount. An impairment loss is recognised in the Statement of Comprehensive Income immediately, unless the relevant asset is carried at fair value, in which case the impairment loss is treated as a revaluation decrease, to the extent there was a previous increase.

Where an impairment loss subsequently reverses, the carrying amount of the asset (or cash-generating unit) is increased to the revised estimate of its recoverable amount, but only to the extent that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset (or cash-generating unit) in prior years, unless the relevant asset is carried at fair value. A reversal of an impairment loss is recognised in the Statement of Comprehensive Income immediately, in which case the reversal of the impairment loss is treated as a revaluation increase.

### D. FINANCIAL ASSETS

Investments are recognised and derecognised on trade date where the purchase or sale of an investment is under a contract whose terms require delivery of the investment within the timeframe established by the market concerned. Investments are initially measured at fair value plus transaction costs, except for those financial assets classified as fair value through the Statement of Comprehensive Income which are initially measured at their fair value.

Interest, realised gains and losses, and increases and decreases in investment values are recognised in the Statement of Comprehensive Income. Financial assets in the Statement of Comprehensive Income are stated at fair value, with any resultant gain or loss recognised in the Statement of Comprehensive Income.

The net gain or loss recognised in the Statement of Comprehensive Income includes interest, dividends and distributions, fees and fee rebates, foreign exchange translation gains and losses, and unrealised gains/losses earned on financial assets.

Financial assets are classified into the following specified categories: financial assets 'at fair value' through the Statement of Comprehensive Income and 'loans and receivables'. The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

#### **Financial assets at fair value through profit or loss**

Financial assets in this category are either financial assets held for trading or financial assets designated as at fair value through the Statement of Comprehensive Income.

A financial asset is classified as held for trading if:

- i) it has been acquired principally for the purpose of selling in the near future;
- ii) it is a part of an identified portfolio of financial instruments that the Museum manages together and has a recent actual pattern of short-term profit-making;
- iii) it is a derivative that is not designated and effective as a hedging instrument.

All derivatives entered into by the Museum are classified as held for trading as the Museum does not apply hedge accounting.

#### **Cash and cash equivalents**

For the purposes of the Cash Flow Statement, cash and cash equivalents includes cash on hand and deposits held at call with domestic banks and other short-term investments that are used for operational purposes.

Operating activities: are the principal revenue-producing activities and are other activities that are not investing or financing activities.

Investing activities: are the acquisition and disposal of long-term assets not included in cash equivalents. Investments of excess funds which are not part of the core day-to-day running of the Museum are disclosed at net value.

Financing activities: are the activities that result in changes in the size and composition of the contributed equity and borrowings of the entity.

#### **Loans and receivables**

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as loans and receivables. Loans and receivables are measured at amortised cost using the effective interest method less impairment.

#### **Impairment of financial assets**

Financial assets, other than those at fair value in the Statement of Comprehensive Income, are assessed for indicators of impairment at each balance sheet date. Financial assets are impaired where there is objective evidence that, as a result of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows of the investment have been impacted.

For financial assets carried at amortised cost, the amount of the impairment is the difference between the asset's carrying amount and the present value of the estimated future cash flows, discounted at the original effective interest rate.

The carrying amount of the financial asset is reduced by the impairment loss directly for all financial assets with the exception of trade receivables where the carrying amount is reduced through the use of an allowance account. When a trade receivable is uncollectible, it is written off against the allowance account. A trade receivable is deemed to be uncollectible upon notification of insolvency of the debtor or upon receipt of similar evidence that it will not be possible to collect the trade receivable. Changes in the carrying amount of the allowance account are recognised in the Statement of Comprehensive Income.

If, in a subsequent period, the amount of the impairment loss decreases and the decrease can be related objectively to an event occurring after the impairment loss was recognised, the previously recognised impairment loss is reversed.

In respect of financial assets carried at amortised cost, with the exception of trade receivables, the impairment loss is reversed through the Statement of Comprehensive Income to the extent that the carrying amount of the investment at the date the impairment is reversed does not exceed what the amortised cost would have been had the impairment not been recognised. Subsequent recoveries of trade receivables previously written off are credited against the allowance account.



## **E. EMPLOYMENT BENEFITS**

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave, alternative leave, long-service leave, sick leave and retirement gratuity when it is probable that settlement will be required and they are capable of being measured reliably.

Provisions made in respect of employee benefits expected to be settled within 12 months are measured at their nominal values using the remuneration rate expected to apply at the time of settlement.

Provisions made in respect of employee benefits which are not expected to be settled within 12 months are measured as the present value of the estimated future cash outflows to be made by the Museum in respect of services provided by employees up to the reporting date.

Contributions to defined contribution superannuation plans are expensed when incurred.

## **F. FINANCIAL LIABILITIES ISSUED BY THE MUSEUM**

### **Debt instruments**

Debt instruments are classified as financial liabilities in accordance with the substance of the contractual arrangement. Debt is classified as current unless the Museum has the unconditional right to defer settlement of the debt for at least 12 months after the balance sheet date.

### **Other financial liabilities**

Other financial liabilities are measured at amortised cost using the effective interest method.

## **G. DERIVATIVE FINANCIAL INSTRUMENTS**

The Museum enters into forward foreign exchange contracts to manage its exposure to foreign exchange rate risk when purchasing equipment and exhibitions in foreign currencies and requires its Fund Managers to manage the exposure to foreign exchange risk on its international investments.

Derivatives are initially recognised at fair value on the date a derivative contract is entered into and are subsequently re-measured to their fair value at each reporting date. The resulting gain or loss is recognised in profit or loss immediately. The Museum has not adopted the practice of hedge accounting.

## **H. FOREIGN CURRENCY**

All foreign currency transactions during the year are brought to account using the exchange rate in effect at the date of the transaction. Foreign currency monetary items at reporting date are translated at the exchange rate existing at reporting date. Non-monetary assets and liabilities carried at fair values that are denominated in foreign currencies are translated at the rates prevailing at the date on which the fair value was determined.

Exchange differences are recognised in the Statement of Comprehensive Income in the period in which they arise.

## **I. GOODS AND SERVICES TAX (GST)**

All balances are presented net of GST, except for receivables and payables which are presented inclusive of GST.

## **J. INCOME TAX**

The Museum is exempt from payment of income tax as a registered charitable organisation. Accordingly no income tax balances are accounted for.

## **K. INVENTORIES**

Inventories are valued at the lower of cost and net realisable value. Cost is determined on an average basis. Net realisable value represents the estimated selling price, less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

## **L. LEASED ASSETS**

Leases are classified as finance leases whenever the terms of the lease transfer substantially all the risks and rewards of ownership to the lessee. All other leases are classified as operating leases.

### **Entity as lessor**

Operating lease revenue is recognised in the Statement of Comprehensive Income on a straight-line basis over the lease term. Initial direct costs incurred in negotiating and arranging an operating lease are added to the carrying amount of the leased asset and recognised as an expense in the Statement of Comprehensive Income over the lease term on the same basis as the lease income.

### **Entity as lessee**

Operating lease payments are recognised as an expense on a straight-line basis over the lease term, except where another systematic basis is more representative of the time pattern over which economic benefits from the leased asset are consumed.

## **M. PAYABLES**

Trade payables and other accounts payable are recognised when the Museum becomes obliged to make future payments resulting from the purchase of goods and services.

## **N. PROVISIONS**

Provisions are recognised when the Museum has a present obligation (legal or constructive) as a result of a past event, the future sacrifice of economic benefits is probable and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

When some or all of the economic benefits required to settle a provision are expected to be recovered from a third party, the receivable is recognised as an asset if it is virtually certain that recovery will be received and the amount of the receivable can be measured reliably.

### **Onerous contracts**

Present obligations arising under onerous contracts are recognised as provisions. An onerous contract is considered to exist where the Museum has a contract under which the unavoidable costs of meeting the contractual obligations exceed the economic benefits estimated to be received.

## O. REVENUE RECOGNITION

### Levies

Levies are received from Auckland Council. These are recognised as revenue on an accruals basis.

### Donations

Donations are recognised as revenue upon receipt. The fair value of volunteer services is recognised as income and an expense when the service is received. Fair value is determined by reference to the expected costs that would otherwise be borne for these services.

### Admissions

Admissions received for Special Exhibitions and Events are recognised as revenue as received. General and Tour Group admission fees are recognised as revenue as received.

### Sale of goods

Revenue from the sale of goods is recognised when the Museum has transferred to the buyer the significant risks and rewards of ownership of the goods.

### Rental revenue

Rental revenue in relation to operating leases on the Museum's investment properties and a sublease for the Museum café is recognised in the Statement of Comprehensive Income on a straight-line basis over the lease term.

### Dividend and interest revenue

Dividend revenue from investments is recognised when the shareholders' rights to receive payment have been established. Interest revenue is recognised using the effective interest rate method.

### Grants

Grant revenue is recognised at the point when it is probable that the future economic benefits will flow to the entity. If there are restrictions attached to the grant, revenue is recognised when the grant is applied. If there are conditions attached to the grant, revenue is recognised when the conditions are complied with.

## P. CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY

In the application of the Museum's accounting policies, which are described in the notes to these financial statements, the Trust Board is required to make judgements, estimations and assumptions about carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experiences and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and future periods if the revision affects both current and future periods.

### *i) Fair value of investments – restricted to \$69.602 million*

The estimation in establishing the fair value of investments is undertaken by external independent sources. The Museum relies on Fund Managers New Zealand Asset Management and Milford Asset Management for determination of these fair values.

Any significant change in the determination of these fair values will have material impact on the Museum's investment.

*ii) Fair value of Collection assets of \$268.826 million and Building of \$111.309 million*

At 1 July 2006 (transition to NZ IFRS), the Museum fair-valued all its collection assets over \$1,000 and used those values as deemed costs. Judgements were made at that time to determine fair value and in selecting an appropriate valuation technique. Collection assets that were gifted subsequently were measured at fair value as well which also involved the use of judgement. The fair value of the collection assets could have moved materially given the collection's nature. Any upward movement in fixed assets is not accounted for by the Museum. Accordingly the fair value will vary from that noted in the financial statements.

Any significant change in these factors would have a material impact on the Museum's fixed assets.

*iii) Useful lives and residual values of Property, Plant and Equipment of \$402.288 million*

As described in accounting policy A. above, the Board reviews the estimated useful lives and residual values of property, plant and equipment at the end of each annual reporting period. A judgement is made around residual value being greater than or equal to carrying value.

Any change in these factors would impact the depreciation amount and may have a material impact on the Museum's fixed assets.

#### **Q. FUTURE CHANGES TO FINANCIAL REPORTING STANDARDS**

The new reporting framework, Public Benefit Entity – International Public Sector Accounting Standards (PBE-IPSAS) becomes applicable to Museum from the accounting period beginning 1 July 2015. The PBE IPSAS standards are set by IPSASB which is an independent standard setting board that develops International Public Sector Accounting Standards (IPSAS). The Museum will assess the impact of the transition to PBE IPSAS and the associated measurement, recognition and disclosure impacts on the financial statements.

#### **R. NEW OR AMENDED STANDARDS**

There have been no changes in accounting standards since the previous reporting date which affect the current period's financial statements.

#### **S. CHANGES IN ACCOUNTING POLICIES**

Accordingly there have been no changes to accounting policies.

#### **T. COMPARATIVES**

The FY2013 comparative revenue figures in the Statement of Comprehensive Income and Note 1 have been reclassified to be consistent with the FY2014 Annual Plan and actual revenue categories. Total revenue remains unchanged.



AUCKLAND MUSEUM TRUST BOARD  
STATEMENT OF COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 30 JUNE, 2014 (GROUP AND PARENT)

	NOTE	ACTUAL 2014 \$000s	ANNUAL PLAN 2014 \$000s	ACTUAL 2013 \$000s
<b>Revenue</b>				
Auckland Council levy		27,308	27,308	26,641
Commercial operations		3,648	5,006	3,534
Admissions		1,437	1,051	689
Donations, sponsorship, event and other revenue		1,168	830	1,044
Interest revenue		556	540	596
Grant revenue		303	292	498
Exhibitions		163	50	60
<b>Total revenue</b>	<b>1.1</b>	<b>34,583</b>	<b>35,077</b>	<b>33,062</b>
<b>Expenses</b>				
Maintenance and management costs		34,708	34,825	32,397
Development costs		-	-	685
Interest expense		20	52	52
<b>Total expenses</b>	<b>1.2</b>	<b>34,728</b>	<b>34,877</b>	<b>33,134</b>
<b>Net (Deficit)/Surplus from Operating Activities</b>	<b>2</b>	<b>(145)</b>	<b>200</b>	<b>(72)</b>
<b>Special Purposes Activities</b>				
<b>Revenue</b>				
Interest revenue		65	-	-
Donations and bequests		416	-	187
Heritage assets donated		980	-	756
Change in measurement of investments at fair value		4,229	-	7,231
	<b>1.1</b>	<b>5,690</b>	<b>-</b>	<b>8,174</b>
<b>Expenses</b>				
Trusts, bequests and reserves expenditure		4,812	-	1,089
		<b>4,812</b>	<b>-</b>	<b>1,089</b>
<b>Net Surplus from Special Purposes Activities</b>	<b>2</b>	<b>878</b>	<b>-</b>	<b>7,085</b>
<b>Total Surplus</b>		<b>733</b>	<b>200</b>	<b>7,013</b>
<b>Other Comprehensive Income</b>		<b>-</b>	<b>-</b>	<b>-</b>
<b>Total Comprehensive Income</b>		<b>733</b>	<b>200</b>	<b>7,013</b>
<b>Allocated to Equity Reserve:</b>				
General		(145)	200	(72)
Special Purposes		932	-	2,864
Asset Replacement		(54)	-	4,221
		<b>733</b>	<b>200</b>	<b>7,013</b>

AUCKLAND MUSEUM TRUST BOARD  
STATEMENT OF FINANCIAL POSITION  
FOR THE YEAR ENDED 30 JUNE, 2014 (GROUP AND PARENT)

	NOTE	ACTUAL 2014 \$000s	ACTUAL 2013 \$000s
<b>Current Assets</b>			
Cash and cash equivalents		5,823	5,122
Short-term investments - restricted	18	1,083	583
Trade receivables		305	219
Goods and Services Tax receivable		193	223
Prepayments		506	1,017
Inventory of finished goods		318	433
		<b>8,228</b>	<b>7,597</b>
<b>Current Liabilities</b>			
Trade payables		1,505	1,537
Accruals		2,753	2,742
Employee benefits	5	1,246	1,229
Interest-bearing loan	8	-	1,000
		<b>5,504</b>	<b>6,508</b>
<b>Net Working Capital</b>		<b>2,724</b>	<b>1,089</b>
<b>Non-current Assets</b>			
Property, plant and equipment	6	402,288	405,239
Investments - restricted	15, 18	69,602	68,868
Intangible assets	7	2,333	1,032
		<b>474,223</b>	<b>475,139</b>
<b>Non-current Liabilities</b>			
Employee benefits	5	424	438
		<b>424</b>	<b>438</b>
<b>Net Assets</b>		<b>476,523</b>	<b>475,790</b>
<b>Represented by Equity Reserve made up of:</b>			
<b>General</b>		405,838	406,339
<b>Special Purposes</b>	16	14,912	16,359
<b>Asset Replacement Reserve</b>	17	55,773	53,092
		<b>476,523</b>	<b>475,790</b>

For and on behalf of the Trust Board



Dr William Randall  
Trust Board Chairman

16 October 2014

Roy Clare CBE  
Director

16 October 2014

AUCKLAND MUSEUM TRUST BOARD  
STATEMENT OF CHANGES IN EQUITY  
AS AT 30 JUNE, 2014 (GROUP AND PARENT)

	GENERAL \$000s	SPECIAL PURPOSES \$000s	ASSET REPLACEMENT \$000s	TOTAL EQUITY \$000s
<b>EQUITY 2014</b>				
<b>Opening Balance</b>	406,339	16,359	53,092	475,790
Transfer from Statement of Comprehensive Income	(145)	932	(54)	733
Transfer of depreciation levy*	(8,524)	-	8,524	-
Transfer of capital expenditure*	8,168	(2,379)	(5,789)	-
<b>Closing Balance 30 June</b>	<b>405,838</b>	<b>14,912</b>	<b>55,773</b>	<b>476,523</b>
<b>EQUITY RESERVES</b>				
<b>EQUITY 2013</b>				
<b>Opening Balance</b>	407,384	15,064	46,329	468,777
Transfer from Statement of Comprehensive Income	(72)	2,864	4,221	7,013
Transfer of depreciation levy*	(8,357)	-	8,357	-
Transfer of capital expenditure*	7,384	(1,569)	(5,815)	-
<b>Closing Balance 30 June</b>	<b>406,339</b>	<b>16,359</b>	<b>53,092</b>	<b>475,790</b>

\* The levy received from Auckland Council includes an amount to recompense depreciation in the Museum's property, plant and equipment, the funds in respect of which are transferred from general equity to the Asset Replacement Reserve 2014 \$8.524 m (2013: \$8.357 m). When expenditure is incurred on assets the funds are reclassified from the asset replacement reserve into general equity 2014 \$5.789 m (2013: \$5.815 m). Special Purposes equity funds may also be held to be expended on assets and in that event the funds are also reclassified from Special Purposes equity into general equity 2014 \$2.379 m (2013: \$1.569 m).

AUCKLAND MUSEUM TRUST BOARD  
STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 30 JUNE, 2014 (GROUP AND PARENT)

	NOTE	ACTUAL 2014 \$000S	ACTUAL 2013 \$000S
<b>Cash Flows from Operating Activities</b>			
<b>Cash was provided from:</b>			
Levy from Auckland Council		27,308	26,641
Receipts from operations		5,981	5,259
Interest received		621	596
Dividends and bequests received		416	187
		<b>34,326</b>	<b>32,683</b>
<b>Cash was applied to:</b>			
Payments to suppliers		9,495	10,672
Payments to employees		14,396	12,329
Payments relating to Special Purposes		4,812	1,089
Interest paid		20	52
		<b>28,723</b>	<b>24,142</b>
<b>Net Cash Flow from Operating Activities</b>	<b>13</b>	<b>5,603</b>	<b>8,541</b>
<b>Cash Flows from Investing Activities</b>			
<b>Cash was provided from:</b>			
Net proceeds from drawdown of investments		2,993	2,918
Proceeds from disposal of property, plant and equipment		2	28
		<b>2,995</b>	<b>2,946</b>
<b>Cash was applied to:</b>			
Purchase of property, plant and equipment		4,866	6,186
Purchase of intangibles		2,031	551
		<b>6,897</b>	<b>6,737</b>
<b>Net Cash Flow used in Investing Activities</b>		<b>(3,902)</b>	<b>(3,791)</b>
<b>Cash Flows from Financing Activities</b>			
<b>Cash was applied to:</b>			
Repayment of Auckland Council carpark loan		1,000	-
<b>Net Cash Flow used in Financing Activities</b>		<b>(1,000)</b>	<b>-</b>
<b>Net Increase in Cash Held</b>		<b>701</b>	<b>4,750</b>
Opening cash balance		5,122	372
<b>Closing Cash Balance</b>		<b>5,823</b>	<b>5,122</b>
<b>Represented by:</b>			
Cash and bank		5,823	5,122
<b>Closing Cash Balance</b>		<b>5,823</b>	<b>5,122</b>

*This statement is prepared net of GST.  
The accompanying notes and accounting policies form part of these financial statements.*



AUCKLAND MUSEUM TRUST BOARD  
STATEMENT OF CASH FLOWS FOR THE  
YEAR ENDED 30 JUNE, 2014 (GROUP AND PARENT)

	ACTUAL 2014 \$000s	ANNUAL PLAN 2014 \$000s	ACTUAL 2013 \$000s
1.			
1.1 REVENUE:			
<b>Operating Revenue</b>			
Auckland Council levy	27,308	27,308	26,641
Commercial operations	3,648	5,006	3,534
Admissions	1,437	1,051	689
Donations, sponsorship, event and other revenue	1,168	830	1,044
Interest revenue	556	540	596
Grant revenue	303	292	498
Exhibitions	163	50	60
	<b>34,583</b>	<b>35,077</b>	<b>33,062</b>
<b>Special Purposes Revenue</b>			
Interest revenue	65	-	-
Donations and bequests	416	-	187
Heritage assets donated	980	-	756
Change in measurement of investments at fair value	4,229	-	7,231
	<b>5,690</b>	<b>-</b>	<b>8,174</b>
<b>Total Revenue</b>	<b>40,273</b>	<b>35,077</b>	<b>41,236</b>
1.2 COSTS OF MAINTENANCE AND MANAGEMENT ACTIVITIES:			
Strong sustainable foundation	16,462	16,794	15,921
Accessible 'Beyond the Walls'	2,535	2,241	1,391
Compelling destination and experience	3,690	3,831	3,563
Active participant in Auckland	3,258	3,435	3,044
	<b>25,945</b>	<b>26,301</b>	<b>23,919</b>
Depreciation, amortisation and loss on disposals	8,763	8,524	8,478
<b>Total Maintenance and Management Costs</b>	<b>34,708</b>	<b>34,825</b>	<b>32,397</b>
<b>Total development costs</b>	-	-	685
Interest expense	20	52	52
<b>Total Cost of Activities</b>	<b>34,728</b>	<b>34,877</b>	<b>33,134</b>

AUCKLAND MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE, 2014 (GROUP AND PARENT)

2. COMPONENTS OF NET (DEFICIT)/SURPLUS FROM  
OPERATING ACTIVITIES

NOTE	ACTUAL 2014 \$000s	ANNUAL PLAN 2014 \$000s	ACTUAL 2013 \$000s
------	--------------------------	-------------------------------	--------------------------

The net (deficit)/surplus includes the following:

**Revenue**

Income from sale of goods	1,371	1,690	1,418
Fair value of volunteers' time	596	480	537
Rental income received	129	144	119

**Expenses**

Employee benefits:

Salaries and wages	14,233	14,700	11,988
Termination payments	167	-	483
Defined contribution plans	335	201	217
<b>Total Employee Benefits</b>	<b>14,735</b>	<b>14,901</b>	<b>12,688</b>

Loss on disposal of fixed assets	1,033	1,100	812
Inventory consumption recognised	808	926	734
Fair value of volunteers' time	596	400	537
Trust Board fees	4	190	175
Inventory write-down costs	69	-	24
Taumata-ā-lwi fees	4	57	48
Auditor's fees	48	48	61
Interest	20	52	52
Operating lease expenses	20	21	22
Provision for bad debts	10	-	-

### 3. FINANCIAL COMMENTARY

The Museum's operating revenue in 2014 was \$494,000 (1%) below the Annual Plan target. Admissions revenue was \$386,000 (37%) above plan as a direct result of the admission fee charge implemented for international visitors in October 2013. In the Commercial area, Event hire, Retail shops and Cultural Performance were under plan by \$1,358,000 (37%), however improved from last year. Additional Donations received this year have contributed to Donations, Sponsorship and Event revenue being over plan by \$338,000 (41%). We continue to build long-term relations with our commercial clients, sponsors and donors to strengthen our financial sustainability.

Operation costs have been actively managed throughout the year and were \$149,000 (0.4%) below plan. This resulted in a net deficit from operating activities of \$145,000 which was below annual plan of \$200,000 net surplus.

### 4. COMPENSATION OF KEY MANAGEMENT PERSONNEL

The remuneration of Trustees and members of key management during the year was as follows:

	ACTUAL 2014 \$000s	ACTUAL 2013 \$000s
Short-term benefits	1,615	1,808
Termination payments	37	178
	<b>1,652</b>	<b>1,986</b>

Termination payments in 2014 reflect the Executive reorganisation costs.

The remuneration of Trustees is determined by the Annual Plan approved by Auckland Council via Regional Facilities Auckland Limited (RFA), in accordance with the Auckland War Memorial Museum Act 1996.

Trust Board fees (excluding expenses) for the year were \$179,932 (plan: \$190,000) and Taumata-ā-Iwi fees (excluding expenses) were \$50,081 (plan: \$57,000)

Grouped below is the number of employees or former employees of the Museum who received remuneration and other benefits in their capacity as employees, totalling \$100,000 or more, during the year:

Amount of remuneration	Number of employees	
	2014	2013
\$100,000 – \$120,000	12	9
\$120,001 – \$140,000	10	6
\$140,001 – \$160,000	4	1
\$160,001 – \$180,000	1	3
\$180,001 – \$200,000	3	3
\$320,001 – \$340,000	0	1
\$340,001 – \$360,000	1	0
<b>Total</b>	<b>31</b>	<b>23</b>

5. EMPLOYEE BENEFITS

	ANNUAL LEAVE \$000s	LONG-SERVICE LEAVE \$000s	SICK LEAVE \$000s	TOTAL LEAVE \$000s
<b>Provisions – Current</b>				
<b>Balance at 1 July 2012</b>	1,004	37	63	1,104
Utilised	(1,484)	(22)	(63)	(1,569)
Increase	1,649	4	41	1,694
<b>Employee Benefits – current 2013</b>	<b>1,169</b>	<b>19</b>	<b>41</b>	<b>1,229</b>
Utilised	(1,877)	(15)	(41)	(1,933)
Increase	1,901	19	30	1,950
<b>Employee Benefits – current 2014</b>	<b>1,193</b>	<b>23</b>	<b>30</b>	<b>1,246</b>
<b>Provisions – Non-Current</b>				
		LONG-SERVICE LEAVE \$000s	RETIREMENT GRATUITY \$000s	TOTAL LEAVE \$000s
<b>Balance at 1 July 2012</b>		284	135	419
Utilised		-	(7)	(7)
Increase		26	-	26
<b>Employee Benefits – non-current 2013</b>		<b>310</b>	<b>128</b>	<b>438</b>
Utilised		-	(23)	(23)
Increase		2	7	9
<b>Employee Benefits – non-current 2014</b>		<b>312</b>	<b>112</b>	<b>424</b>
<b>Expenses</b>				
<b>Total Employee Benefits 2014</b>				<b>1,670</b>
<b>Total Employee Benefits 2013</b>				<b>1,667</b>



6. PROPERTY, PLANT AND EQUIPMENT	CAPITAL WIP \$000s	COLLECTIONS \$000s	BUILDINGS \$000s	DISPLAYS \$000s	EQUIPMENT \$000s	TOTAL \$000s
<b>Cost</b>						
<b>Balance at 1 July 2012</b>	<b>818</b>	<b>266,721</b>	<b>138,465</b>	<b>19,498</b>	<b>33,545</b>	<b>459,047</b>
Additions	680	754	1,113	3,330	1,705	7,552
Transfers	-	-	(3,447)	1,334	2,116	4
Disposals	-	-	(1,103)	(934)	(1,673)	(3,710)
<b>Balance at 1 July 2013</b>	<b>1,498</b>	<b>267,475</b>	<b>135,028</b>	<b>23,198</b>	<b>35,694</b>	<b>462,893</b>
Additions	820	1,547	24	50	2,568	5,009
Transfers	-	(196)	-	-	(31)	(227)
Disposals	-	-	(107)	(2,662)	(2,980)	(5,749)
<b>Balance at 30 June 2014</b>	<b>2,318</b>	<b>268,826</b>	<b>134,945</b>	<b>20,586</b>	<b>35,251</b>	<b>461,926</b>
<b>Accumulated depreciation</b>						
<b>Balance at 1 July 2012</b>	<b>-</b>	<b>-</b>	<b>19,014</b>	<b>18,292</b>	<b>15,992</b>	<b>53,298</b>
Depreciation expense	-	-	3,233	637	3,343	7,213
Transfers	-	-	(1,287)	636	654	3
Disposals	-	-	(286)	(938)	(1,636)	(2,860)
<b>Balance at 1 July 2013</b>	<b>-</b>	<b>-</b>	<b>20,674</b>	<b>18,627</b>	<b>18,353</b>	<b>57,654</b>
Depreciation expense	-	-	2,878	958	3,162	6,998
Transfers	-	-	-	-	24	24
Disposals	-	-	(70)	(2,621)	(2,347)	(5,038)
<b>Balance at 30 June 2014</b>	<b>-</b>	<b>-</b>	<b>23,482</b>	<b>16,964</b>	<b>19,192</b>	<b>59,638</b>
<b>Carrying value</b>						
<b>30 June 2014</b>	<b>2,318</b>	<b>268,826</b>	<b>111,463</b>	<b>3,622</b>	<b>16,059</b>	<b>402,288</b>
<b>Carrying value</b>						
<b>30 June 2013</b>	<b>1,498</b>	<b>267,475</b>	<b>114,354</b>	<b>4,751</b>	<b>17,341</b>	<b>405,239</b>

	ACTUAL 2014 \$000s	ACTUAL 2013 \$000s
<b>7. INTANGIBLE ASSETS</b>		
<b>Gross carrying amount</b>		
<b>Balance at 1 July</b>	1,729	1,365
Additions	2,036	553
Transfers from work in progress	227	(4)
Disposals	(824)	(184)
<b>Balance at 30 June</b>	<b>3,168</b>	<b>1,729</b>
<b>Accumulated amortisation and impairment</b>		
Balance at 1 July	697	427
Amortisation expense	731	457
Transfers	(24)	(3)
Disposals	(569)	(184)
<b>Balance at 30 June</b>	<b>835</b>	<b>697</b>
<b>Carrying value 30 June</b>	<b>2,333</b>	<b>1,032</b>

Intangible Assets represent the Museum's investment in software and other design modules, which are amortised over the life of the assets.

	ACTUAL 2014 \$000s	ACTUAL 2013 \$000s
<b>8. INTEREST-BEARING LOAN</b>		
Current liability – payable within 12 months	–	1,000
Non-current liability	–	–
<b>Balance as at 30 June</b>	<b>–</b>	<b>1,000</b>

The above-mentioned unsecured loan of \$1m from RFA, to fund the building of the carpark was repaid in November 2013.

## 9. COMMITMENTS UNDER NON-CANCELLABLE LEASES

The Museum has no commitments under non-cancellable leases for 2014 (2013:nil).

### 9.1 LEASING ARRANGEMENTS:

Operating leases relate to the café area owned by the Museum with a lease term of six years and one month from December 2012 to December 2018. The lease contract contains biennial rent reviews in the event that the lessee exercises its option to renew. The lessee does not have an option to purchase the property at the expiry of the lease period.

9.2 NON-CANCELLABLE OPERATING LEASE RECEIVABLES:	ACTUAL 2014 \$000s	ACTUAL 2013 \$000s
Not later than one year	104	103
Later than one year and not later than five years	362	414
Later than five years	–	52
	<b>466</b>	<b>569</b>

10. COMMITMENTS	ACTUAL 2014 \$000s	ACTUAL 2013 \$000s
Commitments	<b>1,409</b>	<b>1,240</b>

## 11. CONTINGENT LIABILITIES

Provisions for legal claims have been recognised in the financial statements. The Museum Trust Board has based the provision on legal advice received. No information pertaining to these provisions has been disclosed as it may prejudice the outcome for the Museum. The Trust Board continue to update their legal advice as new facts and circumstances arise and provisions are recognised where warranted based on this. There are no other contingent liabilities at 30 June 2014. (FY2013: The Museum also made provision for legal claims. These have not yet been resolved so the Trust Board has again provided for this possible claim).

## 12. CONTINGENT ASSETS

There were no contingent assets at 30 June 2014 (2013: nil).

13. RECONCILIATION OF SURPLUS  
TO NET CASH FLOW FROM  
OPERATING ACTIVITIES

	ACTUAL 2014 \$000s	ACTUAL 2013 \$000s
<b>Net Surplus</b>	<b>733</b>	<b>7,013</b>
<b>Add/(deduct) non-cash items:</b>		
Depreciation, amortisation and loss on disposal	8,763	8,478
Investment revaluations and reinvestments	(4,229)	(7,231)
Donation of heritage assets	(980)	(756)
	<b>3,554</b>	<b>491</b>
<b>Add/(deduct) movements in working capital:</b>		
(Increase)/decrease in accounts receivable	454	(250)
(Increase)/decrease in inventory	116	14
Increase/(decrease) in accounts payable and accruals	21	1,728
Movement in employee benefits	4	142
	<b>595</b>	<b>1,634</b>
Add/(deduct) items initially classified as investing/financing activities	<b>721</b>	<b>(597)</b>
<b>Net cash flow from operating activities</b>	<b>5,603</b>	<b>8,541</b>

14. SEGMENT INFORMATION

The Auckland War Memorial Museum presents one segment as it is governed by the Auckland War Memorial Museum Act 1996 and operates primarily in the Auckland region with the purpose of providing the public with a War Memorial and a Museum.

15. FINANCIAL INSTRUMENTS

**Qualitative disclosures**

The Museum is subject to a number of financial risks which arise as a result of its activities (i.e. exposure to credit, liquidity, currency and interest risk) arising in the normal course of business.

There have been no changes during the year to the Museum's exposure to these risks, and the manner in which it manages and measures these risks.

15.1 CATEGORIES OF FINANCIAL INSTRUMENTS	FAIR VALUE THROUGH PROFIT OR LOSS \$000s	CASH LOAN AND RECEIVABLES \$000s	AT AMORTISED COST \$000s	TOTAL CARRYING AMOUNT \$000s	FAIR VALUE \$000s
<b>At 30 June 2014</b>					
<b>Financial assets</b>					
Cash and cash equivalents	-	5,823	-	5,823	5,823
Short-term investments - restricted	-	1,083	-	1,083	1,083
Trade receivables	-	498	-	498	498
Investments	69,602	-	-	69,602	69,602
	<b>69,602</b>	<b>7,404</b>	<b>-</b>	<b>77,006</b>	<b>77,006</b>
<b>Financial liabilities</b>					
Trade payables and accruals	-	-	4,258	4,258	4,258
Employee entitlements	-	-	1,670	1,670	1,670
Interest-bearing loan	-	-	-	-	-
			<b>5,928</b>	<b>5,928</b>	<b>5,928</b>
<b>Net</b>	<b>69,602</b>	<b>7,404</b>	<b>(5,928)</b>	<b>71,078</b>	<b>71,078</b>
<b>At 30 June 2013</b>					
<b>Financial assets</b>					
Cash and cash equivalents	-	5,122	-	5,122	5,122
Short-term investments	-	583	-	583	583
Trade receivables	-	442	-	442	442
Investments	68,868	-	-	68,868	68,868
	<b>68,868</b>	<b>5,924</b>	<b>-</b>	<b>75,015</b>	<b>75,015</b>
<b>Financial liabilities</b>					
Trade payables and accruals	-	-	4,279	4,279	4,279
Employee entitlements	-	-	1,667	1,667	1,667
Interest-bearing loan	-	-	1,000	1,000	1,000
			<b>6,946</b>	<b>6,946</b>	<b>6,946</b>
<b>Net</b>	<b>68,868</b>	<b>5,924</b>	<b>(6,946)</b>	<b>68,069</b>	<b>68,069</b>



#### 15.2 FINANCIAL RISK MANAGEMENT OBJECTIVES:

The Auckland War Memorial Act 1996 (the Act) requires the Museum to manage and account for its revenue, expenses, assets, liabilities, investments and financial dealings generally and in accordance with the relevant financial management principles and Generally Accepted Accounting Practice, while remaining a going concern. Museum capital is largely managed as a by-product of managing revenues, expenses, assets, liabilities, investments and general financial dealings.

The Museum has a series of policies to manage the risks associated with financial instruments. The Museum is risk averse and seeks to minimise exposure from its treasury activities through the diversification of its investments by investing largely in a portfolio comprising Australasian Equities, Global Equities, Domestic Fixed Term Interest and Global Fixed Interest securities. The Museum has established Museum-Approved Financial Management and Investment policies. These provide a framework for the management of financial resources in an efficient and effective way.

The Museum does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

#### 15.3 CREDIT RISK – TRADE RECEIVABLES:

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to the Museum.

The carrying amount of financial assets recorded in the financial statements, net of any allowance for losses, represents the Museum's maximum exposure to credit risk without taking into account the value of any collateral obtained.

The average credit period on sales of goods and rendering of services as at 30 June 2014 is 39 days (2013: 26 days). No interest is charged on trade receivables. Included in the allowance for doubtful debts are individually impaired trade receivables. The impairment recognised represents the difference between the carrying amount of those trade receivables and the present value of the expected liquidation proceeds. The Museum does not hold any collateral over these balances. As at 30 June 2014 the Museum considers all outstanding debt recoverable, determined by reference to past experience and relationship with the debtors.

Before accepting a new customer, the Museum assesses the potential customer's credit quality and defines credit limits by customer. The trade receivables are constantly reviewed throughout the month and limits are reviewed should the customer not meet the Museum's credit requirements.

The Museum has minimal exposure to a large volume of small-value trade receivables arising from group and school visits and venue hire. Credit checks are carried out on new customers and deposits obtained for venue hire. Prompt action is taken to collect overdue amounts. Bad debt write-offs in 2014 were \$nil (2013: \$nil). A doubtful debt provision is created when the payment of a debt is uncertain.

### 15.3 CREDIT RISK – TRADE RECEIVABLES: (CONTINUED)

	ACTUAL 2014 \$000s	ACTUAL 2013 \$000s
Ageing of past due but not impaired trade receivables		
Current	128	163
30-60 days	131	44
60-120 days	46	12
<b>Total</b>	<b>305</b>	<b>219</b>

In determining the recoverability of a trade receivables, the Museum considers any change in the credit quality of the trade receivable from the date credit was initially granted up to the reporting date. The concentration of credit risk is limited due to the customer base being large and unrelated. Accordingly the Museum believes that there is no further credit provision required in excess of the allowance for doubtful debts.

### 15.4 CREDIT RISK – OTHER:

Operating funds not immediately required are invested in accordance with the Investment policy. Investments in New Zealand Fixed Interest and Global Fixed Interest securities are managed for the Museum by fund managers whose practice is to invest in high-grade debt and short-maturity credit securities.

Global fixed interest investments are invested with investors holding a Standard & Poor's minimum credit rating of 'A-'. New Zealand fixed interest investments are invested with investors with a Standard and Poor's minimum credit rating of 'BBB-'. To reduce the credit exposure of the managed investments, the Museum has invested in diversified asset classes and within each of these classes there is a maximum limit that can be invested in any one institution or entity. Thus investments are placed across a portfolio of parties to minimise credit risk. As at 30 June, 2014 there is no significant concentration of credit risk.

### 15.5 LIQUIDITY RISK:

Liquidity risk is the risk that the Museum will encounter difficulty in raising liquid funds to meet commitments as they fall due. Prudent liquidity risk management requires maintaining sufficient cash or cash equivalent.

The Museum manages liquidity risk by maintaining adequate funds on deposits, reserves and banking facilities by continually monitoring forecast and actual cash flows and matching the maturity profiles of financial assets and liabilities.

The Museum is able to meet its obligations through the levy from Auckland Council, and self-generated revenue.

## Liquidity Risk

The analysis below is based on undiscounted cash flows of financial liabilities:

	WEIGHTED AVERAGE INTEREST RATE	CONTRACTUAL CASH FLOW \$000s	LESS THAN 1 YEAR \$000s	2 - 5 YEARS \$000s	TOTALS \$000s
<b>30 June 2014</b>					
Trade and other payables		4,258	4,258	-	4,258
Employee benefits		1,670	1,246	424	1,670
<b>Total</b>		<b>5,928</b>	<b>5,504</b>	<b>424</b>	<b>5,928</b>

The Museum has the following  
liquid assets to meet its liabilities:

Cash and cash equivalents	2.80%	5,823	5,823	-	5,823
Short-term investments	4.51%	1,083	1,083	-	1,083
Receivables and other assets		816	816	-	816
		<b>7,722</b>	<b>7,722</b>	<b>-</b>	<b>7,722</b>

## 30 June 2013

Trade and other payables		4,279	4,279	-	4,279
Employee benefits		1,667	1,229	438	1,667
Interest-bearing loan	5.22%	1,052	1,052	-	1,052
<b>Total</b>		<b>6,998</b>	<b>6,560</b>	<b>438</b>	<b>6,998</b>

The Museum has the following  
liquid assets to meet its liabilities:

Cash and cash equivalents	2.80%	5,122	5,122	-	5,122
Short-term investments	4.51%	583	583	-	583
Receivables and other assets	-	875	875	-	875
		<b>6,580</b>	<b>6,580</b>	<b>-</b>	<b>6,580</b>

#### 15.6 CURRENCY RISK:

Currency risk is the risk that the Museum will suffer losses arising from significant movements in NZD currency in relation to other currencies, when paying for special exhibitions, other overseas purchases or when valuing Global Fixed Interest securities.

The Museum has exposure to foreign exchange risk as a result of transactions denominated in foreign currencies arising from investing and exhibition activities. Foreign exchange risks on investment funds are hedged by the relevant fund manager as considered necessary.

Forward exchange contracts are taken out to cover exhibition commitments. There was no exposure for exhibitions as at 30 June 2014 (2013: \$ nil).

Foreign exchange risks on Global Fixed Interest securities are fully hedged while hedging of Global Equities ranges from 50% to 100%, as considered appropriate by the fund managers. As at 30 June 2014 overseas investment funds were hedged USD 62%, AUD 100% and EUR 58% (2013: USD 64%, AUD 100% and EUR 62%).

A variable of 10% was selected for price risk as this is a reasonably expected movement based on historical trends in equity values. A 10% increase or decrease is used when reporting exchange rate risk internally to key management personnel and represents management's assessment of the reasonably possible fluctuation in exchange rates. As at the balance sheet date, the Museum was exposed to the following foreign currencies:

	NZD \$000s	USD \$000s	EUR \$000s	AUD \$000s	TOTAL \$000s
Cash	5,823	-	-	-	5,823
Short-term investments	1,083	-	-	-	1,083
Trade and other receivables	498	-	-	-	498
<b>Investments – split by:</b>					
Equities	13,499	17,787	9,125	-	40,411
Fixed interest	24,359	-	-	4,279	28,638
Cash deposits	485	1	64	4	554
Financial liabilities	(5,928)	-	-	-	(5,928)
	<b>39,819</b>	<b>17,788</b>	<b>9,189</b>	<b>4,283</b>	<b>71,079</b>

As at 30 June 2014 if the currency on Investments had fluctuated by plus or minus 10%, the surplus for the Museum would have been \$1.038 million lower/higher (2013: \$1.010 million lower/higher). A 10% currency rate increase or decrease is used when reporting currency rate risk internally to key management personnel and represents management's assessment of the reasonably possible change in currency rates.

#### 15.7 INTEREST RATE RISK:

The Museum is exposed to interest rate risk as it invests cash in short-term and long-term deposits at fixed interest rates. Refer to Note 15.1 for a summary by asset class.

Fair value interest rate risk is the risk that the value of a financial instrument will fluctuate due to changes in market interest rates. Investments at fixed interest rates expose the Museum to fair value interest rate risk.

The Museum has potential exposure to interest rates on its short-term investments. These exposures are managed by investing in bank deposits maturing in less than 12 months. The range of interest rates is reported monthly.

As at 30 June 2014 if interest rates on cash and cash equivalents, and short-term investments had fluctuated by plus or minus 1%, the surplus for the Museum would have been \$64,000 higher/lower (2013 \$69,000 higher/lower). A 1% interest rate increase or decrease is used when reporting interest rate risk internally to key management personnel and represents management's assessment of the reasonably possible fluctuation in interest rates.

#### 15.8 OTHER PRICE RISK:

The Museum has potential exposure to changes in equity prices in its investments in Australasian Equities and Global Equities. All equity investments present a risk of loss of capital often due to factors beyond the fund managers' control, such as competition, regulatory changes, commodity price changes and changes in general economic climate domestically and internationally. The fund managers moderate this risk through careful investment selection and diversification, daily monitoring of the funds' market position and adherence to the funds investment policy. The maximum market risk resulting from financial instruments is determined by their fair value.

A variable of 10% was selected for price risk as this is a reasonably expected movement based on historical trends in equity indexes. A 10% increase or decrease is used when reporting equity index risk internally to key management personnel and represents management's assessment of the reasonably possible change in equity indexes. As at 30 June 2014 if the equity indexes had fluctuated by plus or minus 10%, the surplus for the Museum would have been \$4.041 million higher/lower (2013 \$3.935 million higher/lower). A 10% market rate increase or decrease is used when reporting market rate risk internally to key management personnel and represents management's assessment of the reasonably possible fluctuation in market rates.

#### 15.9 FAIR VALUES:

The carrying value of cash and equivalents, short-term investments, receivables, payables and interest-bearing loans is equivalent to their fair value.

#### Classification and fair values

The fund managers manage the Museum's investments and make purchase and sale decisions based on their fair value and in accordance with investment strategy. Financial assets at fair value through profit or loss are initially recognised at fair value. Subsequent to initial recognition, all financial assets at fair value through profit or loss are measured at fair value. Gains and losses arising from changes in fair value of the 'Financial assets at fair value through the profit or loss' category are presented in the Statement of Comprehensive Income when they arise.



15.10 FAIR VALUE MEASUREMENTS RECOGNISED IN THE STATEMENT OF FINANCIAL POSITION:

Financial instruments are grouped into levels 1 to 3 based on the degree to which the fair value is observable.

The fair value of financial assets and financial liabilities with standard terms and conditions and traded on active liquid markets is determined with reference to quoted market prices. Financial assets in this category include managed funds. There are no financial liabilities in this category.

The Museum has managed funds at fair value in level 2 as at 30 June 2014 of \$69.602m (2013 \$68, 868m).

**Level 1** – fair value measurements are those derived from quoted prices (unadjusted) in active markets for identical assets or liabilities;

**Level 2** – fair value measurements are those derived from inputs other than quoted prices included within level 1 that are observable for the asset or liability, either directly (i.e. as prices) or indirectly (i.e. derived from prices); and

**Level 3** – fair value measurements are those derived from valuation techniques which include inputs for the asset or liability that are not based on observable market data (unobservable inputs).

There were no transfers between level 1 and 2 in the period.

16. SPECIAL PURPOSES EQUITY:	BALANCE 2013 \$000s	GIFTS AND BEQUESTS \$000s	INVESTMENT NET INCOME \$000s	NON-CAPITAL EXPENDITURE \$000s	CAPITAL EXPENDITURE \$000s	BALANCE 2014 \$000s
<b>Restricted Trusts and Bequest Equity Trusts</b>						
Levingston Cooke Family Bequest	3,193	50	176	(365)	(11)	3,043
Edward Earle Vaile Trust Fund	1,277	-	70	(43)	-	1,304
The Waldo Heap Bequest	373	-	21	(61)	-	333
Life Members' Subscription Trust	102	-	6	(12)	-	96
Auckland Museum Endowment Act	68	-	4	-	-	72
Margaret Blythe reserve	66	-	4	-	-	70
AWMME&B Omnibus Trust	57	-	3	-	-	60
James Searle Foundation	20	5	1	-	-	26
Others under \$15,000	61	-	3	-	-	64
<b>Restricted Gifts and Bequests</b>						
Nancy Bamford Bequest	705	-	39	(39)	-	705
Estate – Audrey Isabelle Maddox	142	-	8	-	-	150
Others under \$15,000	79	-	4	-	-	83
<b>Gifts and Bequests Subject to Wishes</b>						
A G W Dunningham Bequest	184	-	10	-	-	194
Memorial Hall donations	139	-	8	-	-	147
K Pritchard Bequest	82	-	5	(55)	-	32
Len Coakley Trust Fund	42	-	2	-	-	44
C Whitney Trust	22	-	1	-	-	23
	<b>6,612</b>	<b>55</b>	<b>365</b>	<b>(575)</b>	<b>(11)</b>	<b>6,446</b>
<b>Special Purposes Reserves</b>						
Catherine E Tong Reserve	54	-	4	(58)	-	-
Ko Tawa Reserve	40	-	2	-	-	42
Exhibition reserve	742	-	41	-	-	783
Others under \$15,000	6	-	-	-	-	6
	<b>842</b>	<b>-</b>	<b>47</b>	<b>(58)</b>	<b>-</b>	<b>831</b>
<b>Special Purposes Reserves</b>	<b>7,454</b>	<b>55</b>	<b>412</b>	<b>(633)</b>	<b>(11)</b>	<b>7,277</b>
<b>Capital Reserves</b>						
Spedding Reserve	5,036	-	277	(319)	-	4,994
Acquisitions Reserve	408	981	23	-	(981)	431
Heritage Capital Reserve	2,461	-	136	-	(387)	2,210
Carpark Loan reserve	1,000	-	-	-	(1,000)	-
	<b>8,905</b>	<b>981</b>	<b>436</b>	<b>(319)</b>	<b>(2,368)</b>	<b>7,635</b>
<b>Total</b>	<b>16,359</b>	<b>1,036</b>	<b>848</b>	<b>(952)</b>	<b>(2,379)</b>	<b>14,912</b>

#### 16. SPECIAL PURPOSES EQUITY: (CONTINUED)

The Museum holds Special Purpose funds which are invested in financial assets. The assets are invested largely in a portfolio comprising Australasian Equities, International Equities, Domestic Fixed Term Interest and International Fixed Interest securities and are accounted for at fair value through profit and loss. Fair values of these types of financial assets fluctuate due to changes in market prices arising from currency risk, interest rate risk and other price risk.

Restricted investments have been provided to the Museum for specific purposes determined by the donor and the Museum is obligated to use the funds for these specific purposes.

##### **Nature and purpose of each reserve:**

**Trusts** – trusts and bequests for general purposes.

**Restricted Gifts and Bequests** – trusts and bequests subject to special restrictions.

**Gifts and Bequests Subject to Wishes** – gifts and bequests for special purposes in accordance with the wishes of the donors.

**Special Purposes Reserves** – specific reserves established to meet the ongoing and future needs of the Museum.

**Capital Reserves** – specific reserves established to meet the long-term future capital needs of the Museum as they become due.

	BALANCE 2012 \$000s	GIFTS & BEQUESTS \$000s	INVESTMENT NET INCOME \$000s	NON-CAPITAL EXPENDITURE \$000s	CAPTIAL EXPENDITURE \$000s	BALANCE 2013 \$000s
<b>Restricted Trusts and Bequest Equity Trusts</b>						
Levingston Cooke Family Bequest	3,075	40	319	(241)	-	3,193
Edward Earle Vaile Trust Fund	1,175	-	122	(20)	-	1,277
The Waldo Heap Bequest	392	-	41	(60)	-	373
Life Members' Subscription Trust	102	-	11	(11)	-	102
Auckland Museum Endowment Act	62	-	6	-	-	68
Margaret Blythe reserve	60	-	6	-	-	66
AWMME&B Omnibus Trust	52	-	5	-	-	57
Others under \$15,000	69	5	7	-	-	81
<b>Restricted Gifts and Bequests</b>						
Nancy Bamford Bequest	756	-	78	(129)	-	705
	-	142	-	-	-	142
Others under \$15,000	72	-	7	-	-	79
<b>Gifts and Bequests Subject to Wishes</b>						
A G W Dunningham Bequest	167	-	17	-	-	184
Memorial Hall donations	126	-	13	-	-	139
K Pritchard Bequest	74	-	8	-	-	82
Len Coakley Trust Fund	15	-	2	25	-	42
C Whitney Trust	20	-	2	-	-	22
	<b>6,217</b>	<b>187</b>	<b>644</b>	<b>(436)</b>	-	<b>6,612</b>
<b>Special Purposes Reserves</b>						
Catherine E Tong Reserve	20	-	2	32	-	54
Ko Tawa Reserve	36	-	4	-	-	40
Exhibition reserve	672	-	70	-	-	742
Others under \$15,000	5	-	1	-	-	6
	<b>733</b>	<b>-</b>	<b>77</b>	<b>32</b>	<b>-</b>	<b>842</b>
<b>Special Purposes Reserves</b>	<b>6,950</b>	<b>187</b>	<b>721</b>	<b>(404)</b>	<b>-</b>	<b>7,454</b>
<b>Capital Reserves</b>						
Spedding Reserve	4,731	-	490	(185)	-	5,036
Acquisitions Reserve	367	756	38	-	(753)	408
Heritage Capital Reserve	2,969	-	308	-	(816)	2,461
Carpark Loan Reserve	47	-	953	-	-	1,000
	<b>8,114</b>	<b>756</b>	<b>1,789</b>	<b>(185)</b>	<b>(1,569)</b>	<b>8,905</b>
<b>Total</b>	<b>15,064</b>	<b>943</b>	<b>2,510</b>	<b>(589)</b>	<b>(1,569)</b>	<b>16,359</b>

17. ASSET REPLACEMENT RESERVE	OPENING BALANCE \$000s	LEVIES \$000s	GIFTS AND BEQUESTS \$000s	INVESTMENT NET INCOME \$000s	NON-CAPITAL EXPENDITURE \$000s	CAPITAL EXPENDITURE \$000s	CLOSING BALANCE \$000s
Asset Replacement Reserve 2014	53,092	8,524	360	3,447	(3,861)	(5,789)	55,773
Asset Replacement Reserve 2013	46,329	8,357	–	4,721	(500)	(5,815)	53,092

The Museum receives funding for asset replacement (including depreciation). The difference between the amount funded and the sum spent on capital expenditure each year is recorded within the Asset Replacement Reserves. The Museum is currently finalising its gallery, space and storage plans for the next 15 to 25 years. Considerable progress has been made in the last 12 months in the development of the *Future Museum* plan and a capital project team has been established to carry out this work. Expenditure over the next few years will see the Asset Replacement Reserve balance reduce considerably.

	ACTUAL 2014 \$000s	ACTUAL 2013 \$000s
18. INVESTMENTS RESTRICTED		
<b>Balance as at 30 June:</b>		
Short-term investments – restricted	1,083	583
Investments – restricted	69,602	68,868
	<b>70,685</b>	<b>69,451</b>
<b>Represents:</b>		
Special Purposes Equity	14,912	16,359
Asset Replacement Reserve	55,773	53,092
	<b>70,685</b>	<b>69,451</b>

These funds have been set aside by the Museum for specific purposes, or have been gifted to the Museum for use of a special purpose. Refer to Note 16 for the nature and purpose of each trust, bequest and reserve.



## 19. RELATED PARTIES

Related Parties include the Trust Board, the Taumata-ā-Iwi, the Museum Director, the key management personnel, RFA, Auckland Council, and the Auckland Museum Institute.

RFA is a statutory body which recommends the appointment of five board members to the Auckland Museum Trust Board and recommends the approval of the Museum's annual plans and annual reports, as referred to in the Auckland War Memorial Museum Act 1996, on behalf of Auckland Council that is presently responsible for paying the annual levy. Financial transactions with Auckland Council include payment of rates, interest and sundry charges 2014 \$0.311 million (2013: \$0.377 million charge). In 2014 the Museum received a levy of \$27.308 million (2013: \$26.641 million). No sums have been written off or provisions made during the year or at year-end 2014 (2013: \$nil).

The land beneath the Museum's building is held under a long term lease from the Auckland Council and no rental is charged in accordance with the Auckland War Memorial Museum Site Empowering Act 2003.

The Auckland Museum Institute is the learned society and membership body, as referred to in the Auckland War Memorial Museum Act 1996. The Auckland Museum Institute appoints four members of the Auckland Museum Trust Board, and supports the Museum in its objectives and functions as specified in the Act. Financial transactions with the Auckland Museum Institute include distribution to the Auckland Museum Institute of the Life Members funds 2014 \$12,040 (2013: \$10,770), and reimbursement of charges processed on behalf of the Auckland Museum Institute and contributions towards Museum activities and projects 2014 nil (2013: \$12,814). As at 30 June 2014 the Auckland Museum Institute owed to the Museum \$3,749 (2013: \$3,686). There is no security for this debt. No sums have been written off or provisions made during the year or at year-end 2014 (2013: \$nil).

The remuneration of key management personnel, including Board members, is disclosed in Note 4.

## 20. SUBSIDIARY COMPANY

Auckland Museum Enterprises Limited was incorporated on 15 April 2013 and is wholly owned by the Trust Board. It is needed to hold registration as the developer of certain intellectual property rights. No capital has been subscribed nor have transactions been processed through this company in the period to 30 June 2014 (2013: \$nil). There have been no transactions processed through this entity during the year ended 30 June 2014 (2013: \$nil).

## 21. POST BALANCE DATE EVENTS

There are no matters arising since 30 June 2014 that would materially affect the Museum's Statement of Financial Position and Statement of Comprehensive Income as at 30 June 2014.



## **INDEPENDENT AUDITOR'S REPORT TO THE AUCKLAND MUSEUM TRUST BOARD**

### **Report on the Financial Statements**

We have audited the financial statements of Auckland Museum Trust Board and Group on pages 58 to 89, which comprise the parent and group statement of financial position as at 30 June 2014, and the parent and group statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

This report is made solely to Auckland Museum Trust Board, as a body, in accordance with Section 28 of the Auckland War Memorial Museum Act 1996. Our audit has been undertaken so that we might state to the Auckland Museum Trust Board those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Board, as a body, for our audit work, for this report, or for the opinions we have formed.

### **Auckland Museum Trust Board's Responsibility for the Financial Statements**

The Auckland Museum Trust Board is responsible for the preparation and fair presentation of financial statements, in accordance with generally accepted accounting practice in New Zealand, and for such internal control as the Auckland Museum Trust Board determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

The Auckland Museum Trust Board responsibilities arise from the Auckland War Memorial Museum Act 1996.

### **Auditor's Responsibilities**

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with International Standards on Auditing and International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates, as well as the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Other than in our capacity as auditor, we have no relationship with or interest in the Auckland Museum Trust Board and Group.

### **Opinion**

In our opinion, the financial statements on pages 58 to 89 present fairly, in all material respects, the financial position of Auckland Museum Trust Board and Group as at 30 June 2014, and its financial performance and cash flows for the year ended on that date in accordance with generally accepted accounting practice in New Zealand.

A stylized, handwritten-style signature of the word "Deloitte" in a dark blue color.

**Chartered Accountants**  
16 October 2014  
Auckland, New Zealand

# Annual Report 2013/2014 Financial Commentary

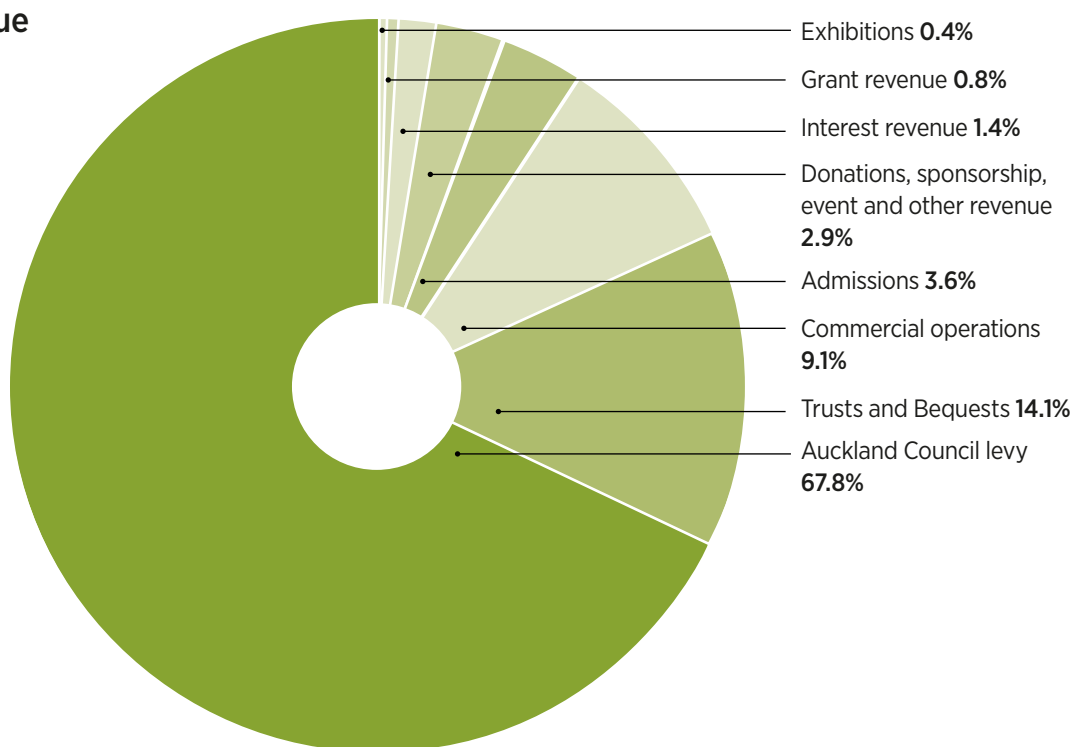
Through the Museum's sustainability initiatives and cost savings, maximising revenue where possible and by ensuring maximum value has been obtained from all expenditure, the Museum has recorded an Operating deficit of \$145,000 in FY2014.

The Special Purposes surplus of \$878,000 in FY2014 was derived from the investment of the Museum's trusts, bequests and reserves, the most significant reserve being the Asset Replacement Reserve. The Asset Replacement Reserve is restricted to provide funding for the Museum's capital expenditure. As funding to this reserve is based on historical costs, this reserve is invested and the return on that investment assists to fund the asset replacement cost that has increased due to inflation. Investment earnings provided a net return of 5.96%, in line with financial market trends.

Overall, FY2014 has been a positive year from a visitation and self-generating revenue perspective and we will continue to build on this strong performance in the next financial year.

**Museum total revenue is from the following sources:**

### FY2014 Revenue



The Museum achieved self-generated operating revenue of \$7,275,000, a good result under difficult economic circumstances, in addition to the Auckland Council levy. Revenue realised this year is \$854,000 above that achieved for FY2013, which is an increase of 13%. The most significant increase was in admission fees due to the new admission fee structure. Other revenue streams have undergone a transformational change as we alter the way we operate and proactively seek new business.

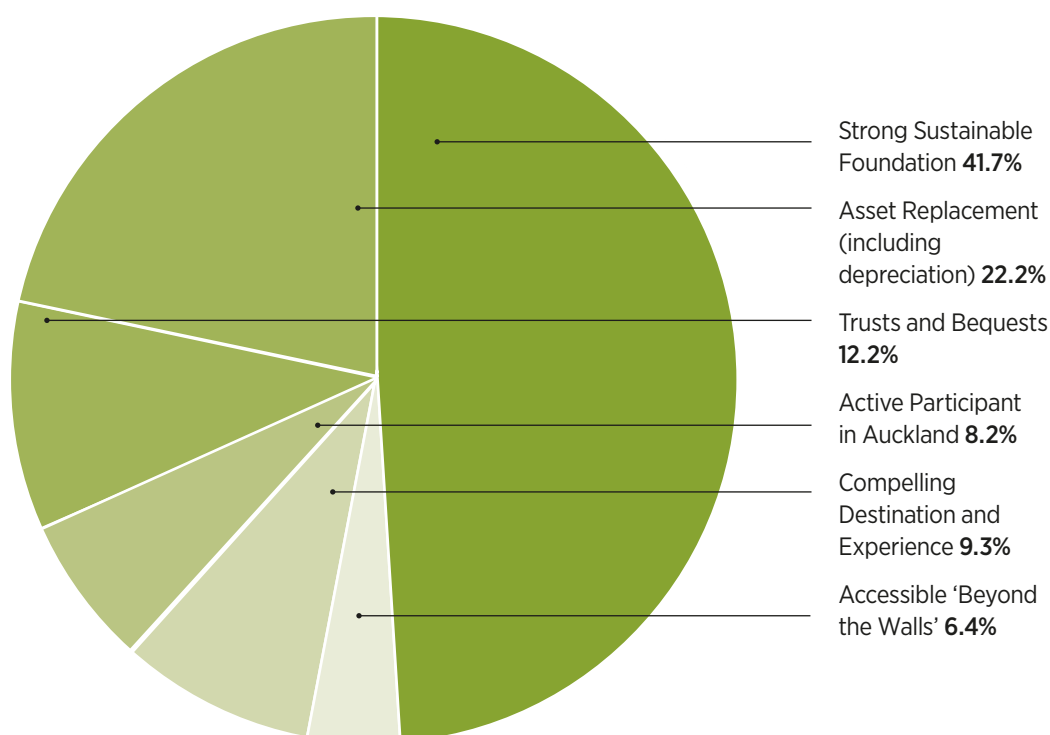
The Museum was successful in its application for \$3.8 million from Lottery to fund the redevelopment of the Cenotaph facilities and database. These funds will be received over the term of the project starting in FY2015.

Spending was managed throughout the year in order to ensure best value was received and expenditure was maintained within the resources and funding available.

Considerable effort and commitment has seen a significant reduction of the Museum's energy costs and carbon footprint during the past three years and has exceeded the Museum's targets. Energy savings are now almost 50%, and the Museum also reduced its carbon footprint by the same amount.

The Museum's total cost by activity is:

## FY2014 Costs



Significant differences to plan that contributed to the FY2014 result include:

- Admission revenue of \$1,437,000 that was \$387,000 (37%) above plan. This is a direct reflection of the implementation of admission fees for international visitors in October 2013. The admissions revenue is \$748,000 more than last year, which is an impressive increase of 109%.
- Special Exhibitions revenue was \$113,000 more than the plan. The success of the *Selling Dreams* exhibition in terms of visitation and revenue generated contributed to this favourable result.
- Donations, Sponsorship, Public Event and other revenue was \$338,000 above plan.
- Commercial revenue although below plan, was above revenue realised last year by \$114,000.
- Total expenses were \$149,000 below plan reflecting the initiatives introduced to manage costs.
- Special Purposes revenue includes the increase in value of the investments managed by external fund managers, heritage assets donated recognised at their fair value, together with donations and interest.



